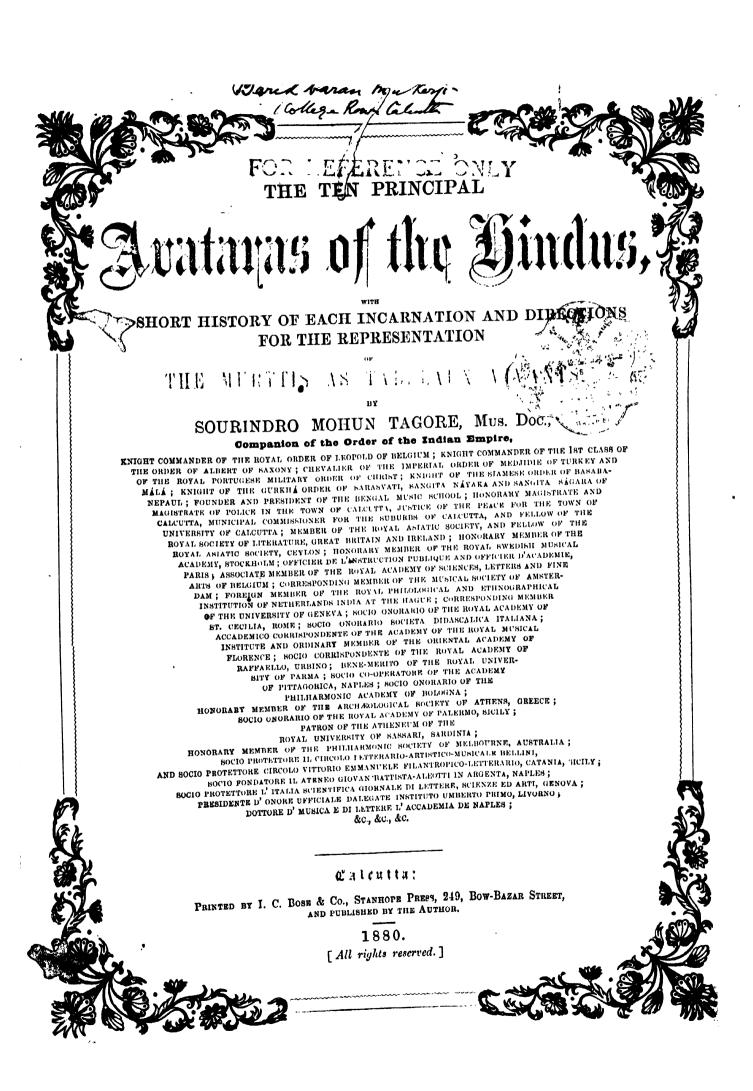
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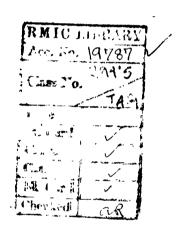
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To

His Excellency the Right Kon'ble

EDWARD ROBERT LYTTON BULWER-LYTTON, BARON LYTTON OF KNEBWORTH, G. M. S. I.,

&c.,

&c.,

&c.,

&c.,

Vigeroy and Governon-General of India.

Your Excellency.

THE Anniversary of our "Year of Jubilee" has again returned. Three years ago the Gracious Message of our EMPRESS-MOTHER was received with gratitude and joy by the millions who rejoice under her benignant sway in India, and it was a grateful and pleasant duty for me to offer, year after year, my humble tribute of gratitude, loyalty and devotion to the Noble Representative of my MOST CRACIOUS SOVEREIGN. I have accordingly again ventured to approach Your Excellency with this humble offering—another Memorial of the auspicious occasion when HER MOST CRACIOUS MAJESTY was pleased to assume the Imperial title, and to draw closer to her Indian children,—and respectfully beg, by kind permission, to dedicate it to Your Excellency.

May the Imperial diadem, which united India has respectfully placed on the sacred brows of her EMPRESS, shine there with untarnished lustre for years to come, is the heart-felt prayer that rises from this land, and from

YOUR EXCELLENCY'S

Most devoted and humble servant,

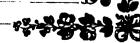
SOURINDRO MOHUN TAGORE.

CALCUTTA,

Pathurlaghatta,

1st January 1880.





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PREFACE.

gave me great gratification when I received the congratulations of friends and others on the success of the tableaux vivants, with which, not long ago, I had the honor of entertaining, for several evenings at my house and elsewhere, my friends and the public. These tableaux were quite novel to my countrymen, and it is to this, as well as to the selection of the subject. "The Six Principal Rágas," a subject, which at all times, transports the Indian votary of music into cloud-land, that I attribute the success of the undertaking. I am now assured that any effort to popularise such tableaux, to make them casy of exhibition on the native stage, would be adding another pleasant and not a little important branch to histrionic performances, now so much liked, and would, therefore, be encouraged. It is with this object that this work has been prepared, and I trust it will prove useful to my countrymen, and will show them that their love for the drama and dramatic performances has been inherited by them, and that our ancestors were past masters, not only as dramatic authors, but also in the management of the stage with its tens-ofthousand puzzling details.

The tableaux of the Six Principal Rágas, as I have said, met with decided success. Why should not tableaux of the Ten Principal Avatáras prove equally successful? There is no reason why they should not. Such exhibitions, in which everything is national and nothing borrowed,—the subject-matters of which are as familiar as household words to every native,—which every Bengali lady and child may see without disapproval, but which ought to be entirely



free from those objectionable elements which at present destroy the usefulness of the existing theatre companies,—such exibitions, if properly and skilfully conducted, cannot fail to be popular in Bengal.

The appropriateness of the scenes connected with the Incarnations for tableaux vivants, is only a suggestion on my part. There are other subjects as interesting and appropriate, which can be had for the search by the lovers of the dramatic art. To elucidate the illustrations in this work, as also to make it complete, as regards the subject suggested, a short history of each Incarnation has been given. These histories are by no means complete or exhaustive. They cannot be otherwise than meagre, considering the circumscribed limits of this work, but they will be found interesting,—they can never cease to be so, as long as truly Indian hearts beat within us,—and they have been compiled from genuine sources, from the Puranas and the celebrated epics, among which may be mentioned the Ramayana, Mababharata, Padma Purana, Bhabishya Purána, Matsya Purána, Kalki Purána, Agni Purána, Káliká Purána, Merutantra, S'rimat-bhágabata, Bhagabat-gitá, Kás'í-khanda, Tantra Sára, Adhyátma Rámáyana, Varáha Purána, Kurmma Purána, and other works. For the identification of ancient tribes and countries, as also generally, I am indebted to the works of Sir William Jones, H. H. Wilson, Max Müller, Garrett, Maurice, Goldstücker, Dowson, Griffiths, and others, who have rendered India and the world valuable service by their labors in the field of Indian literature and archæology.

PATHOORIAGHATTA, CALCUTTA, 1st January 1880. SOURINDRO MOHUN TAGORE.

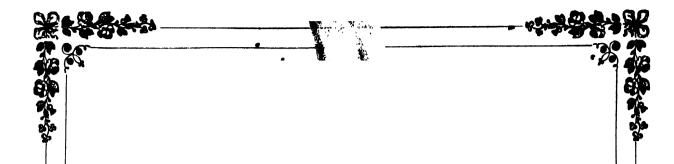




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CONTENTS.

Pa	ge.	Page.	
irtti	1	VI.—The Paras'u-rama Avatara 69	
The Tableaux Vivants	2	"Múrtti (Sanskrit) 73	
The Stage of the Aryans	7	,, ,, (Translation) 75	
The Ten Principal Avatáras	9	Musical Notation (Sanskrit) 77	
-		,, (Translation) 79	
	3.0	VII.—The Rama Avatara 81	
I.—IIIC MIMOSym II vacana	13	" Múrtti (Sanskrit) 89	
,, 124:00 (00:00:00)	15	,, ,, (Translation) 91	
,, ,, (17	Musical Notation (Sanskrit) 93	
2.2.402045	19	,, (Translation) 95	
" (Translation)	21	VIII.—The Balarama Avatara 97	
II.—The Kúrmma Avatára	28	"Múrtti (Sanskrit) 103	
II. IIIO IEUI III III III III	25	,, ,, (Translation) 105	
//Tunnalation	27	Musical Notation (Sanskrit) 107	
,, ,, (29	" (Translation) 109	
(Munnalation)	81	IX.—The Buddha Avatára 111	
" (Translation)		" Múrtti (Sanskrit) 119	
III.—The Varáha Avatára	3 3	,, ,, (Translation) 121	
	37	Musical Notation (Sanskrit) 123	
	39	" (Translation) 125	
	1 1	X.—The Kalki Avatára 127	
**	4 3	" Múrtti (Sanskrit) 133	
<i>"</i>		,, ,, (Translation) 135	
I V.—Inc Ittl-Smile 12 tester	15	Musical Notation (Sanskrit) 137	
,,	19	,, (Translation) 139	
,, ,, (51	The Ten Principal Avatáras (Group) 141	
Musical Notation (Sanskrit)	53	Ode to the Ten Incarnations (Sanskrit) 143	
" (Translation)	55	,, ,, (Translation) 145	
		,, ,, ,, 149	
V.—Inc Validation 11 Vacanto	57	Musical Notation (Sanskrit) 151	
)) ====== (===	31	" (Translation) 153	
,, (IIIIIIIII	33	The method of constructing the images	
Dittible 11 Out 12 (11 the 12)	5	of the ten Avatáras according to	
(Translation) 6	7	Hayasirsha 155	



LIST OF ILLUSTRATIONS.

VISHNU-(Frontispiece).

I.—The Matsya Avatára.

II.—The Kúrmma Avatára.

III.—The Varáha Avatára.

IV.—The Nri-siñha Avatára.

V.—The Vámana Avatára.

VI.—The Paras'u-rama Avatara.

VII.—The Ráma Avatára.

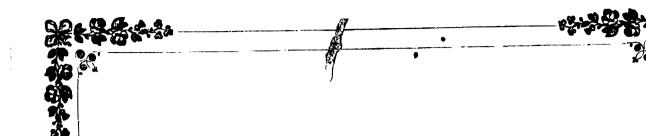
VIII.—The Balaráma Avatára.

IX.—The Buddha Avatára.

X.—The Kalki Avatára.

The Ten Avatáras (Group).





• विष्णुमूर्त्तिस्तु।

ध्येयः सदा सवित्यमग्डलमध्यवक्ती नारायणः सरसिजासनसन्त्रिविष्टः। क्रियरवान् कनककुग्डलवान् किरीटी हारी हिरग्मयवपुर्धृ तशक्कुचक्रः॥

THE TEN PRINCIPAL TVATARAS OF THE HINDUS.

THE VISHAU . MURT TI



Lith. and Print by Krisishury Das

DESIGNED & LITHOGRAPHED FOR D" 5.M TAGORE,

HARASAN.

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The Ten Principal Avataras of the Bindus.

MURTTI.

kinds—the Márga and the Desí. That form of dramatic entertainment which Brahmá* first learnt of Mahádeva and his consort Párvatí, and which he afterwards performed before them, goes by the name of Márga Nátya; that which is known on earth, and which is generally performed by mortals before kings and others, is designated Desí Nátya. Múrtti is one of the sixteen varieties of the latter. As it is intended that the present treatise should deal with this kind exclusively, it is unnecessary to mention the names of the fifteen other varieties, or to enter into a detailed description of them. This has already been done in another work entitled "The Eight Principal Rasas of the Hindus."

Mürtti, as has been defined elsewhere, is that species of dramatic performance in which celebrated historical characters are represented, without any expressive pantomimic gestures, and in which a Sútra-dhára is introduced, who explains the mute figures. This kind of dramatic entertainment somewhat resembles the Tableaux Vivants

^{*} Brahmá, the Creator, Vishuu, the Preserver, and Mahádeva, the Destroyer, compose the Trinity of the Hindus.

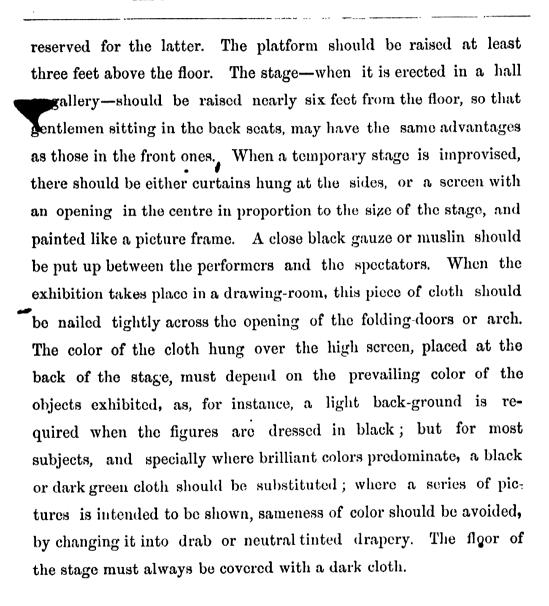
which occupy a prominent position among the drawing-room amusements of the people of England and of the Continent of Europe. It is proposed first to furnish the readers with an idea of construction of the stage, the arrangement of the figures, and other matters connected with the exhibition of the *Tableaux Vivants*, and then to acquaint them with the mode adopted by the Sanskrit authorities for their general arrangement.

THE TABLEAUX VIVANTS.

The exhibition of the *Tableaux Vivants* or living pictures, which are a combination of beauty, form and color, contributes not merely to the amusement of a social party, but, what is of much higher importance, inspires, in the minds both of the exhibitors and the spectators, feelings of poetry, and imparts a knowledge of composition and grouping. It fosters taste and judgment, and awakens their imitative faculties. The success of these popular entertainments depends chiefly on the correct understanding of the following points:—

1. The Stage.—That "distance lends enchantment to the view" is nowhere better shewn than in the exhibition of the *Tableau*. Not less than six feet should intervene between the stage and the spectators. In the absence of a large hall or gallery adapted for such entertainments, the folding-doors between two drawing-rooms should separate the spectators from the performers, the smaller room being





2. Lights.—As foot-lights throw disagreeable shadows on the faces of the performers, and are calculated to mar the picturesque effects of the exhibition, they should, as a rule, be avoided. Where a cross light becomes absolutely necessary, it is desirable to place it

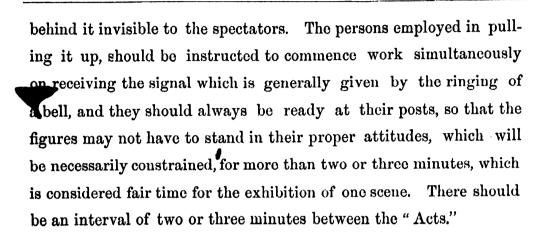




on one side of the stage, and the major part of it, high up. Four to six carriage-lamps, with their tin reflectors, will, if judiciously used, be found to throw ample light on the objects. Care sh taken to extinguish all lights in the spectators' room as sool drop-scene begins to rise. The lamps on the side of the stage should have shades of red or green, (formed of colored glass or tinted silver paper of the necessary color), placed over the glass of each, when a fire or a moon-light scene is required to be represented. Some place globes of colored liquid before the lamps, with the same view. A fire-scene can also be imitated by burning red-fire at the sides; a pale moon-light, by green-fire, without the help of much light. A large Tableau consisting of several figures should have as much light as possible. In medium representations, the light and shade should be so adjusted as to show the principal and prominent figure in relief and to the best advantage. To produce a weird, ghastly effect, when ghost-scenes are required, a quantity of common salt should be mixed with spirits of wine in a metal pot, and set on a wire-frame over a spirit-lamp, which again should be shaded in some way. The other lamps should be put out altogether. The magic-lantern is also calculated to heighten the effects of a dreamland scenery or a ghostly spectacle. The effect of electric lightthough this involves expense and the necessity of more space—is marvellous on human figures upon the stage.

3. Curtain.—The curtain should be made of dark calico, sufficiently thick, when down, to render the lights and figures





4. Grouping.—This always includes the arrangement of dress. The success, or, we might say, the difficulty in the getting-up, of a Tableau, hinges mainly on the manner in which light and shade are made to fall on the different parts of a scene. To one acquainted with the harmony of colors, no directions are necessary on this point. But to those inexperienced young men of this country, who cannot have any scientific knowledge of the subject, and who cannot secure the services of an adept, a few hints will be useful. A plethora of brilliant colors should be avoided. Gaudy dresses should always be relieved by the intermixture of those having more sombre tints. The lightest and pale-colored costumes should, as a general rule, be in the back-ground. When it is intended to give prominence to one particular figure, it should be dressed in white, in the case of a woman; or in simple dark cloth of one uniform color, in that of a man. The tallest figures should also generally be in the back-ground, when they will show themselves to better advantage, and will, at the same time, make room for those who



are less tall; but when a perspective is intended to be shown, (and this is possible only where there is large space at command process should be reversed. In that case, the color of the should be paler and less vivid by degrees.

There should be three persons to direct, all the other assistants should be subordinate to them.

1st.—The Stage Manager, who should have the charge of all the details connected with the stage, the curtain, and the providing of the lights. His duty should be to ring a bell for assembling the dramatis personæ, and for the pulling up or letting down of the curtain. He should see that a programme of the exhibitions, in the order of their succession, is posted up in the dressing-rooms. He should give the signal for putting out the lights in the spectators' hall at the proper time, and he should supply each performer with a box to be kept in his own dressing-room, containing all the necessary articles for his use. The music should, to some extent, be under his direction; but the selection of the tunes to be played during the performance or in the intervals, should be left to a person of experience and taste.

2nd.—The Artist, whose duty it should be to look after the arrangement of the groupings and the selection of the characters to be assumed by the players.

3rd.—The Dresser and wardrobe Assistant, who should make it a point to see that every one of the characters has been properly dressed according to the instructions of the Artist. He should also provided with thread, tape, needles and other necessary adjuncts, to guard against accidents.

THE STAGE OF THE ARYANS.

According to the authorities, the ceremony of laying the foundation of a stage should be attended with an invocation to the Deity and other rites. An auspicious day should be chosen for erecting the pillars of the stage. These pillars should be made either of gold, or of Catechu, jack, or red sandal-wood; their tops should be hollow, and their bases, comparatively thick and smooth. character of the play intended to be performed should regulate the dimensions of the stage. According to Dámodara Misra, the stage should be thirty feet wide. The upper portion should be boarded all round, and should have windows placed at intervals. The platform should be white-washed, and care should be taken that it does not retard the movement of "the light fantastic toe" by being made too slippery. The top-front of the stage should be ornamented with wooden figures, flags of different colors, wreaths of flowers, and other decorations. The western portion of it, which should occupy one-third of the whole space, should be set apart for the greenroom.



The Drop-scene.—The Yabanika, or the drop, should be painted on a piece of fine thin cloth, and changed, like the scenes that hung in the back-ground, with each act and its subdivisions. olden days, the two wings of every scene used to be removed be handsome girls, who appeared on each occasion. The color of the drop was regulated by the nature of the sentiment (rasa) that prevailed in a play. For the sentiment of love (Sringara), the color was white; for that of heroism (Vira), yellow; for tenderness (Karuna), smoke-colored; for wrath (Raudra), red; for laughter (Hásya), particolored; for terror (Bhayanaka), blue; for disgust, (Bibhatsa), smoke-colored; and for that of the wonderful (Adbhuta), black. According to certain authorities, the red color may be adopted on all occasions.

THE AUDIENCE.—The eastern portion of the theatre used to be set apart for the king and the paraphernalia attending on royalty. The Brahmins sat in front, the courtiers and little children on the south, the heralds and connoisseurs on the north, while the body-guards and other retainers remained outside. The admission of heretics, the sick, the immoral, the inappreciating, the untidy, and unknown, armed men, &c., was strictly prohibited.

The Ten Phingipal Avatanas.

The subjects of the Tableaux Vivants are, in England, chosen from history or popular stories other than Scriptural. But in the Continent, and especially in Germany, the people do not consider it sacrilegious to base their exhibitions on the Bible; and several instances are known where the Virgin Mary with the Infant Jesus formed one of the principal items of the representations. In India, where the life and habits of the people are inseparably associated with religion and mythology, where the generality of them-men and women—do not like to waste their time in frivolous amusements unless they have something religious about them, and who would not see, hear or talk of, anything with more enthusiasm than the mythological beings that are the objects of their daily worship, who, from their very infancy, are partially, if not entirely, conversant with the accounts of their Deities, nothing would, perhaps, be more acceptable, and would afford them greater pleasure, than the representations of the ten principal Avatáras, based on the Puránas. Before proceeding further, the signification of the word Avatára should be first explained. An Avatára, etymologically speaking, signifies "one descended," or "one who has come down," and, in the popular acceptation of the term, an Incarnation of the Godhead. The object of the periodical Incarnations is thus explained in the Bhagavat-gítá by Vishnu who visited this earth in the shape of

Krishna:—"Although I am not in my nature subject to birth and decay, and am the lord of all created beings, yet ing command over my nature, I am made evident by my power; and as often as there is a decline of virtue and surrection of vice and injustice in the world, I make mysen evident; and thus I appear, from age to age, for the preservation of the just, the destruction of the wicked, and the establishment of virtue." The object of the Incarnations can also be gathered from the following passage: - "Desiring the preservation of herds, and of Brahmans, of genii, and of virtuous men, of the Vedas, of law, and of precious things, the Lord of the Universe assumes many bodily shapes; but though he pervades, like the air, a variety of beings, yet he is himself unvaried, since he has no quality subject to change." For the accomplishment of the purposes noticed above, Vishuu is credited with the assumption of several shapes, of which the following ten are principally recognized: viz, (1) the Matsya, or the Fish Avatára, (2) the Kúrmma, or the Tortoise Avatára, (3) the Varáha, or the Boar Avatára, (4) the Nri-sinha, or the Man-lion Avatára, (5) the Vámana, or the Dwarf Avatára, (6) the Parasu-ráma Avatára, (7) the Ráma Avatára, (8) the Balaráma Acatára, (9) the Buddha Avatára, and (10) the Kalki Avatára. Of these, the first five Incarnations are purely mythological in their character, and are known to have taken place in the Satya* Yuga;

^{*} In order to know what a *Yuga* is, we must try to comprehend the *Kalpa*, of which it is but an infinitesimal portion. On this point human computation is indeed lost and rational conjecture absolutely overwhelmed. A *Kalpa* is a day of Brahmá, the Creator of the Universe; and consists of 4,320,000,000 human years, calculated as follows:—



the next two, in the *Tretá Yuga*, and the eighth, in the *Drápara Yuga*. The last three Incarnations were famed for valor, and performed heroic deeds; the ninth was a religious reformer; and the tenth was yet to come. The last two belong to the *Kali Yuga*, or the present age.

In the hazy mist of mythology, in which the accounts of the ten Avataras are thickly enshrouded, there lie concealed deep and important theological and astronomical truths, which testify in unmistakeable terms to the wonderful intellectual ingenuity and the strong imaginative powers of our ancient authors. But the exposition of these would be quite foreign to the purpose of this work.



The period of Satya Yuga (or the age of eternal rightcousness) is computed at 4,800 divine year, which multiplied by 360, (a year of the gods being equal to 360 years of the mortals), gives us for the product, 1,728,000 human years.

Treta Yaga (or the age in which righteousness decreased by one fourth), comprised a period of 3,600 divine years, which multiplied by 360, gives 1,296,000 human years.

Despara Yuga (or the age in which righteousness was diminished by half), consisted of 2,400 divine or 864,000 human years.

divine or 864,000 human years.

Kali Yuga (or the age in which righteousness remained to the extent of one-fourth only), embraces a period of 1,200 divine or 432,000 human years. According to some writers, the present Kali Yuga commenced in 3102 B.C. The sum-total of the four Yugas is 4,320,000 human years, otherwise called a Mahá Yuga. In each Kalpa or day of Brahmá, 14 Manus reign, and in each reign of the Manus, seven rishis, certain deities, an Indra, and the kings and their sons are created and perish. Seventy-one systems of the four Yugas elapse during each Manvantará, (the period of a Manu's reign) and consequently nearly a thousand such systems coincide with the period of the 14 Manvantarás, or a day of Brahmá. In other words, 1,320,000 years, which, as we have already stated, represent a day. At the close of this day, a night of equal duration follows, in which the whole of the world collapses, is turned into one vast ocean, wrapped up in hopeless chaos, and the Lord of all sleeps on the serpent S'esha, till the break of morn, when the Universe is created anew and the next day (Kalpa) follows.



THE MATSYA AVATÁRA.

The object of this Incarnation of Vishnu was to preserve Satyavrata (afterwards known as Vaivasvata or the seventh Manu), from the universal deluge, and to restore the Vedas to Brahmá. At the close of a Kalpa, while Brahmá was asleep, and the whole universe had become one vast expanse of water, a demon was observed by Vishnu to steal the Vedas which had issued from the lips of Brahmá, and which had never, up to that time, been removed With a view to punish this thief, who was from his side. known by the name of Hayagriva, Vishnu assumed the shape of a small fish (Saphari) and glided into the hands of the pious Satvavrata while he was performing his daily ablutions in the river. When about to be restored to the water, it asked the saint to preserve it from the larger fishes and to keep it in a waterjar in his house. The fish gradually grew bigger and bigger, so that Satyavrata was obliged to put it in a large pond and subsequently to consign it to the ocean. There he recognized the divinity of the fish and fell down to worship it. As a mark of satisfaction for his piety, he was informed of Vishnu's intention of saving him from the approaching cataclysm. He was asked to embark with the seven Rishis, and "the seeds" of all created things, on board a vessel which was to be sent to him before the catastrophe took place. True to this promise, the ship hove in sight at the appointed time, which was



14

followed by a large golden fish with a horn of stupendous size, to which the vessel was bound fast by means of a cable made of the great serpent. While the deluge lasted, the fish instructed vrata in all divine and human knowledge, and, after the wate subsided, assisted him in landing. It is further related that Brahmá awoke after the completion of the dissolution of the universe, Vishuu slew the stealer of the Vedas and restored them to him.

The origin in the Purána of the above description might probably be traced to the legend of the deluge as related in the Satapatha Bráhmana. It bears remarkable affinity to the same circumstance which occurred in Noah's time.





मत्स्यावतारमृत्तिंस्तु ।

नाभ्यघोरोहितसम स्राकष्ट्रस्य नराष्ट्रतिः।
यनस्यामस्यतुर्वोत्तः श्रृष्ट्रस्त्रगदाघरः ॥
प्रश्नीमत्स्यनिभो मूर्डा सन्द्रावस्रोवस्रोविराणितः।
पश्चिक्तितसर्वोक्तः सन्दरस्रावस्रोसनः॥१॥



I.

Matsya Avatána Múrtti.

(TRANSLATION.)

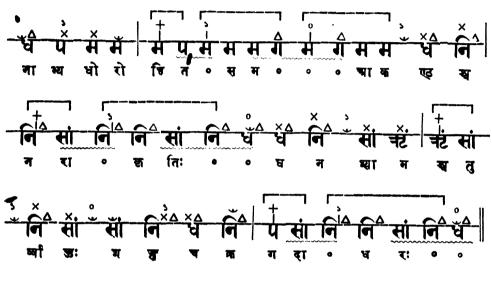
Vishnu, the Bord of Bakshmi's heart, assumed the shape of a Rohita Lish, from his navel downwards; up to the throat, that of a man, of a dark-blue color, and having four arms holding respectively the conch, discus, club, and lotus. The head was like that of a Fringi (horned) Lish. The eyes were charming and the whole body was full of lily-marks and altogether very beautiful.

Meru-tantra.

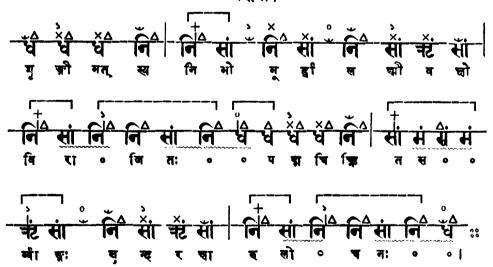


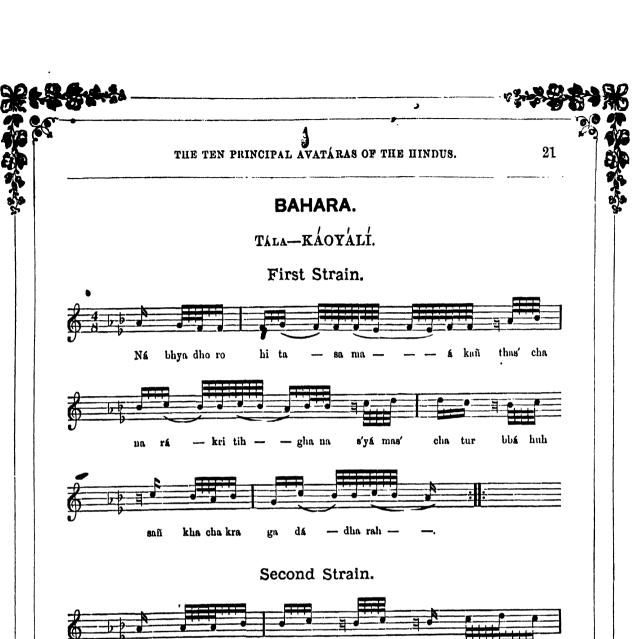
वाहाररागद्दतिवताखीताखाध्याम्।

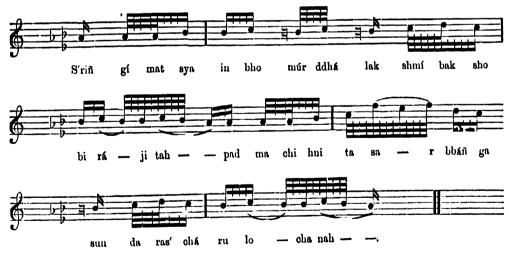
षासायी।



चनारा ।







19,767

THE TEN PRINCIPAL AVATÁBAS OF THE HINDUS.

TE MATSYA - AVATARA



Lith and Print, by Kristohury Das

DESIGNED & LITHOGRAPHED FOR D. S.M. TAGORE.



II.

THE KÚRMMA AVATÁRA.

• The object of the Kúrmma Avatúra was to recover many priceless and precious things which had been submerged during the universal deluge and lay at the bottom of the ocean. Amongst these, and most prized and coveted by the gods, was the Amrita, or the water of immortality. It was settled that the Skhiroda Samudra, or the ocean of sweet-milk, should be churned. The Mandara Mountain was chosen as the churning staff, and Vásuki, the great scrpent, as the cord to be attached to it. Vishnu took the form of a gigantic tortoise (Kúrmma), in order that his back may be made the base or pivot of the mountain, which, on account of the unfathomable depth of the ocean, had begun to sink in it. The Devas, or the gods, seized the tail and the Asuras, or the demons, the neck of the serpent, and all joined in a mighty effort to recover their lost treasure. The ocean was stirred to its very depths by the rapid rotation of the staff. From its mysterious bowels a noxious poison was thrown out, the stench of which threatened to destroy the inhabitants of the three regions of the universe, till Mahádeva, whose heart was full of love and generous feelings, came to the rescue, and swallowed the deadly poison, thus saving the world from certain destruction. The process of churning went on, and the sea began to give up its treasures one by one. First, from the vasty deep arose the Moon in all her glory, next, Sri, the goddess of



fortune, then, Surá-devi, the goddess of wine, then, the wonderful horse Uchchaihsrabá, with seven heads; these were followed by the celebrated jewel Kaustubha, worn by Náráyana on his breast, Párijáta, the tree of paradise, Surabhi, the cow of plenty, Airábata, the peerless elephant owned by Indra, and various other wonders. And lastly, Dhanvantari, the god of the healing art, bearing in his hand, the sacred vase in which was the long-sought-for ambrosia. The demons raised a shout and clamoured for a share of the nectar of life, but they were tricked out of it by a stratagem devised by Vishnu at the time of its distribution. This led subsequently to a great war between the Devas and the Asuras, which resulted in the total discomfiture of the latter.

Reference to the Kúrmma Avatára can be found in the "Satapatha Bráhmana" chapter of the Vedas, where it is stated that "Prajápati, having assumed the form of a tortoise (Kúrmma) created offspring. That which he created he made (Akarot); hence the word Kúrmma."





विसोक्य विषेणविधि तदेश्वरो
दुरन्तवीर्येगाऽवितथोऽभिसन्धः।
क्रात्वा वषुः काच्छपमञ्जूतं महत्
प्रविद्य तोर्यं गिरिसुक्कहार॥ २॥





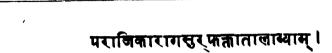
Aunmma Avatana Muntti.

(TRANSLATION.)

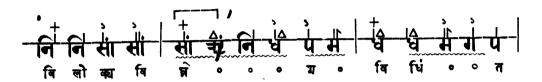
Then the Bord, mighty in power and unswerving of purpose, seeing obstacles intervene in the work of churning the ocean, assumed the shape of a wonderful, gigantic tortoise, and plunging into the troubled waters supported the mountain on his back.

Bhagavata.

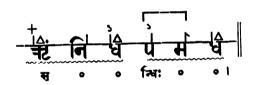




चाखावी।

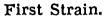






PARAJA.

TÁLA—SUR-PHÁKTÁ.





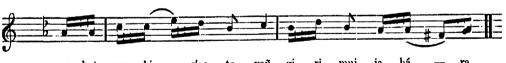
Bi lo kya bigh ne — — s'a — bi dhi — $\hat{\mathbf{n}}$ ta





Second Strain.





na hat pra bi — s'ya to yañ gi ri muj ja ha — ra



• II The Kürmma · Avatára



DESIGNED & LITHOGRAPHED FOR D'S. M TAGORE



THE VARÁHA AVATÁRA.

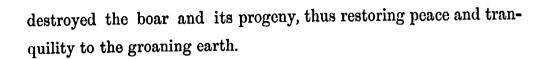
VISHNU is said to have assumed the shape of a boar in order to raise the submerged earth above the surface of the unfathomable According to some accounts, when the earth was overdeep. whelmed during the deluge, Brahmá resumed his contemplative attitude to think of the best way of raising it up again, and sent up a fervent prayer to the Almighty Power to furnish him with the means. A short while after, while thus engaged in devotion, there emanated from him a spirit,—an essence, which took the shape of a white boar, but of a very small stature. It presently astonished Brahmá and his sons, by assuming the size of a gigantic elephant, and, uttering a terrible sound like thunder, convinced them beyond the shadow of a doubt, that it could not be anything else but a manifestation of the divine power. It then took a jump into the airy regions and plunged headforemost into the deep, throwing the ocean and its presiding deity into violent convulsions. *With the characteristic instinct of the animal, it began to smell out where the earth was submerged, and coming across it at the very bottom of the deep, raised it high up on his tusks and restored it to its original place. According to other legends, (supported by the Agni Purána), the object of the Incarnation was to punish a demon known by the name of Hiranyaksha. Jaya and Bijaya, the



two door-keepers of Vishnu, having offended some Rishis who had desired admission into the divine presence, were turned out of heaven and doomed to take birth on earth. There they were born as the sons of Kasyapa by his wife, Diti, and named Hiranya-kasipu, and Hiranyasksha. They grew apace. The former subdued the three regions of the universe, and the latter attempted the subversion of the celestial empire. The gods joined in a body in praying to the Almighty Vishnu to save them, and it was in response to their earnest solicitations that he took the shape of a boar, raised the earth above the surface of the ocean, into which it had been hurled by the mighty demon, and put an end to his restless and troublesome life by trampling him under his feet.

According to the Káliká Purána, the boar continued to haunt the earth and had issues, which became the source of so much annoyance to every one, as to oblige the deities to pray to Vishnu again to suppress the pest by taking back to himself the divine essence and energy which sustained these terrible animals and kept them alive. But Vishnu's reply to their prayer was that he could not call back the "power" which had gone out of him, and that it will require one possessing greater prowess than that with which the boars had been invested to effect their destruction. Mahádeva, the fearless, was chosen for this tremendous task, and was gifted with the energies of all the gods. He assumed the form of a gigantic animal, the Sarabha, having eight legs, and totally





The legend of this Incarnation is anticipated in the Taittiríya Sanhitá and Bráhmana portion of the Vedas, and also in the Satapatha Bráhmana chapter, where it is distinctly stated that *Prajápati*, (afterwards known by the name of Brahmá), "took the form of a boar, for the purpose of raising the earth out of the boundless waters."



ततः संरक्षनयनो हिरण्याची महासुरः ।
कोऽयिन्तृति वदन् रोषान् नारायणसदै चत ॥
वाराहरूपिणं देवं स्थितं पुरुषविग्रहं ।
ग्रह्मचक्रोद्यतकरं देवानामार्त्तिनाग्रनं ॥
रराज ग्रह्मचक्रास्थां तास्थामसुरसूदनः ।
सूर्य्याचन्द्रमसोर्मध्ये पौर्णमास्थामिवान्बदः ॥ ३ ॥



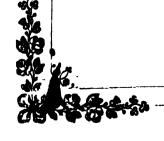


III. Vanaha Avatána Muntti.

(TRANSLATION.)

Then the Mighty Demon Kiranyaksha, exclaiming 'who is this?' stared at Vishnu with blood-shot eyes, and quivering with rage,—Vishnu, the destroyer of the demons and the remover of fear from the minds of the gods, Vishnu who stood before him, having assumed the face of a boar and the body of a man, and holding in his hands the conch and the discus, between which he shone even as a blue cloud between the sun and moon on a full-moon evening.

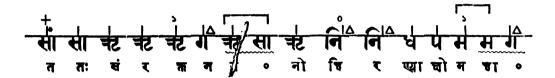
Agni Burana.



41

सैन्धवीरागञ्चयवितालीतालास्थाम्।

षासायी।



चूँ साँ नि सा नि सा नि सा नि सा नि ध प म प इ रः ॰ ॰ ॰ को यं लि ति व इ न रो मा न ना

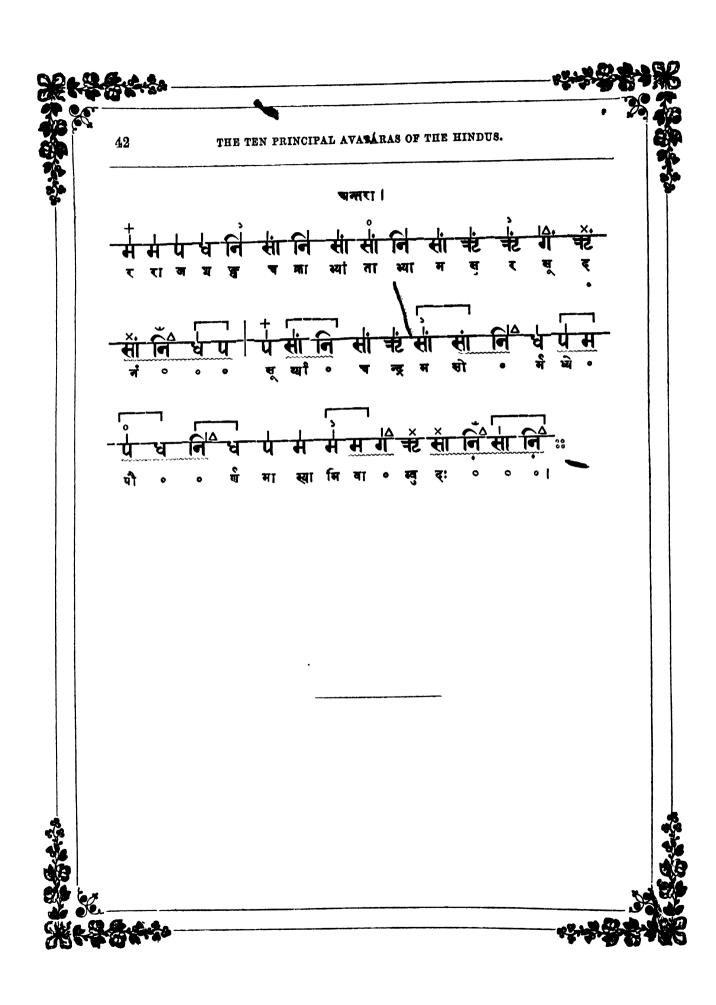


भनारा।

म स प ध नि सी नि सी नि सी चेट चेट गै

चं सं नि धं पं सं नि सं सं सं नि ध प म म मं • • • म म • म ने द्या त • करं •

रें पें धे नि ध प स म म के के सा नि सा नि कि सा



SINDHU.

TALA—SLATHA-TRITALÍ.

First Strain.







Second Strain.









THE VARÁHA AVATÁRA



DESIGNED, & LITHOGRAPHED FOR ORS. M. TAGORE.



NRI-SINHA AVATÁRA.

THE particulars of the Incarnation, Varaha Avatara, have already been given. It has been stated that the two door-keepers of Paradise, Jaya and Bijaya, took birth on this earth as the demons Hiranyáksha and Hiranya-kasipu, and that the destruction of the former was effected, but the latter continued to ravage the earth, and it was to relieve the gods and others from his tyranny and depredations, that Vishnu had to assume the form of the Man-lion. The demon Hiranya-kasipu had, by a long course of austerities, obtained from Brahmá the boon that neither gods, nor men, nor other created beings then existing shall have power to slay him by day or by night, in heaven or on earth. Proud of this divine favor, which he thought had rendered him completely invulnerable, he began to despise even the gods of heaven, openly defied the divinity of Vishnu, and became a source of terror and mischief to all the three worlds. He took a thorough dislike to one of his sons Prahláda, who, from his infancy, had become a devout worshipper of Vishnu. Prahláda was on several occasions taken to task by his demon-father for accountrary to his wishes, but without effect. He was successively east into the fire, dashed against the rocks, thrown fettered into the sea, trampled upon by elephants, and subjected to a thousand other tortures, but the



Almighty always stood by his side and saved his life. astonished at these miraculous escapes from the jaws of what was considered inevitable death, Hiranya-kasipu one day asked Prahláda in open durbar the mystery of his wonderful escapes. Prahláda replied he owed every thing to Vilhau and then began to descant on His omnipotence, omnipre ence, and omniscience. On being questioned if, by way of illustration, he could certify to the presence of Vishnu in one of the crystal columns which supported the magnificent hall, he answered that he assuredly could The unbelieving father thereupon scoffingly struck the pillar with his sceptre, and behold! as if to bear his devout disciple out in his assertion, the crystal pillar was rent asunder, and Vishnu in the shape of Nri-sinha, or half-man and half-lion, leapt out of it, preceded by a thick cloud of smoke that threatened to stifle every breathing creature, and a loud rumbling noise that threw the three regions into utter confusion and dismay. The demon-king in the midst of his astonishment was seized by the hair, and the man-lion placing him across his knees, ripped open his belly with his sharp talons, and, true to the bloodly proclivities of the terrible animal whose form and nature had been assumed, sucked the blood of the disembowelled demon-king, and subsequently placed his favorite. the devout Prahláda, on the vacant throne.

Thus perished one of the most terrible demons who devastated the earth in defiance of gods and men. The boon of invulnerability





which he had received was not disturbed. It was said that no created beings then existing shall have power over his life, either by day or by night, in heaven or on earth. The divine promise was not falsified. The author of the demon's destruction was a new Incarnation, and not a created being existing at the time the promise was given. The time when he was killed was neither day nor night, but twilight, and his body was neither on the earth nor in heaven, but on the knees of his destroyer.

नृसिंचावतारमृत्तिंसतु।

सिंइस्य क्रांता वदनं सरारिः
सदा करालव्य सरक्षनेषं।
यदं वप्रवें मनजस्य क्रांताः
ययौ सभां देलपतिः पुरस्तात्॥ ४॥



Mni-sinka Avatána Muntti.

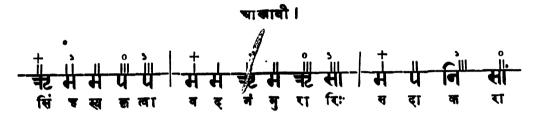
(TRANSLATION.)

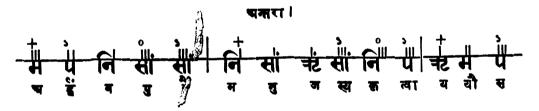
Hishnu, the sayer of the demon Mura, having assumed the shape of a man-lion, the body being like that of a man, and the terrible face with blood-red eyes like that of a lion, entered the Court of the demon Kiranya-kasipu and stood before him.

Agni Burána.



सारक्षरागखेम्टातासाभ्याम्।





Carlo Carlo



THE TEN PRINCIPAL AVATARAS OF THE MINDUS.

THE NRISINNA - AVATABA



Lith and Print: by Krimmury lied

DESIGNEDS LITHOGRAPHED FOR D. S.W. TAGORE



r the Great Bali, had, by dint of Another demon-king Brahmá the sovereignty of the penance and devotion, ob egions,—the heavens, the earth, universe, that is, of He was a model monarch in all and Pátála (the lowe pride engendered in his mind a respects, supreme contemp ne and mortal powers. He was charitable, and kind cts, but, as has been said, his chief guilt ties and their attendant ministers the lay in denying hat were unquestionably their due. homage and peated insul ature at last roused the ire of the gods, dy to Vishnu for redress. With the view of who appli ance of the offending monarch, Vishnu took humbling of a ricketty little dwarf (Vámana), as the son birth, in Syapa, by his wife Aditi, and appeared before the of an he was, on one occasion, displaying his pomp and Grea a banquet, and was "in the giving vein." Taking this opportunity, the Dwarf-God supplicated the grant request, viz., of as much land as could be embraced by des, wherein, he added, he would accommodate himself, his umbrella, his books, his drinking cup and his staff. Struck

is prayer, Bali reminded with the singularit him that all the thr asking too much even it erection of a large palace the wants of a poor Brahmi he had preferred were comp tion amply gratified. according to the custom of th a vessel upon the hand of the his priest, Śukráchárya, warned follow his rash promise, for, and disproportioned mendicant was Vishnu himself. But the monarch was back his word that was once given. The w into the hands of the Vámana, than his size crease till it assumed such colossal propor least effort he made one stride and compassed the earth; with the second, the whole of the a while he was, with the third, going to stride regions (Pátála,) Bali, convinced of the divinity mendicant, prostrated himself and begged of the God step over his head, and to pardon him for his pride an Being deprived of the supremacy over the three region piece of ingenuity, Bali had no place where to go. As however, for his past righteousness, he was assigned a de

d that it would not be and sufficient for the aively replied that at if the request sider his ambihis promise, t water from was given, at would bly-clad great



habitation in Pátála, from whence, e ter a temporary residence and unceasing devotion, he was translated to heaven.

According to Professor Goldstücker, "the Vedic conception of the three strides of Vishnu, is coubtless the basis of the idea whence this Avatára arose." Mention of the three steps is made in portions of the Rigveda and Taittiriy, Sanhitá.

61



स्वीवसकी साथे क्या पूर्वेन्द्र सहयद्यति ।
स्वर् प्रदर्श । स्वीवदान्तगोचरं ।
सेखकाजिनद् हादिचि क्रेनाक्तिमी खरं ॥
तं हृष्य देव । सर्वाः यतक्र तुप्रोगमाः ।
सुत्वा म विभिः साई नमस्क्र मेक्रीजसः ॥ ५ ॥

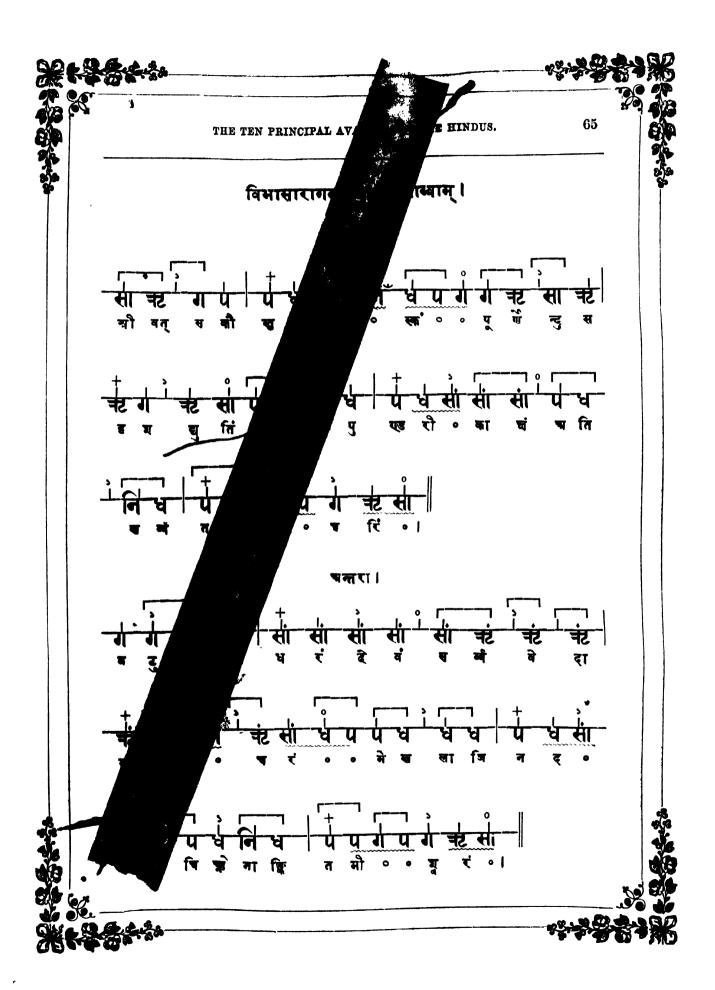
Vamana Anatana Murtti.

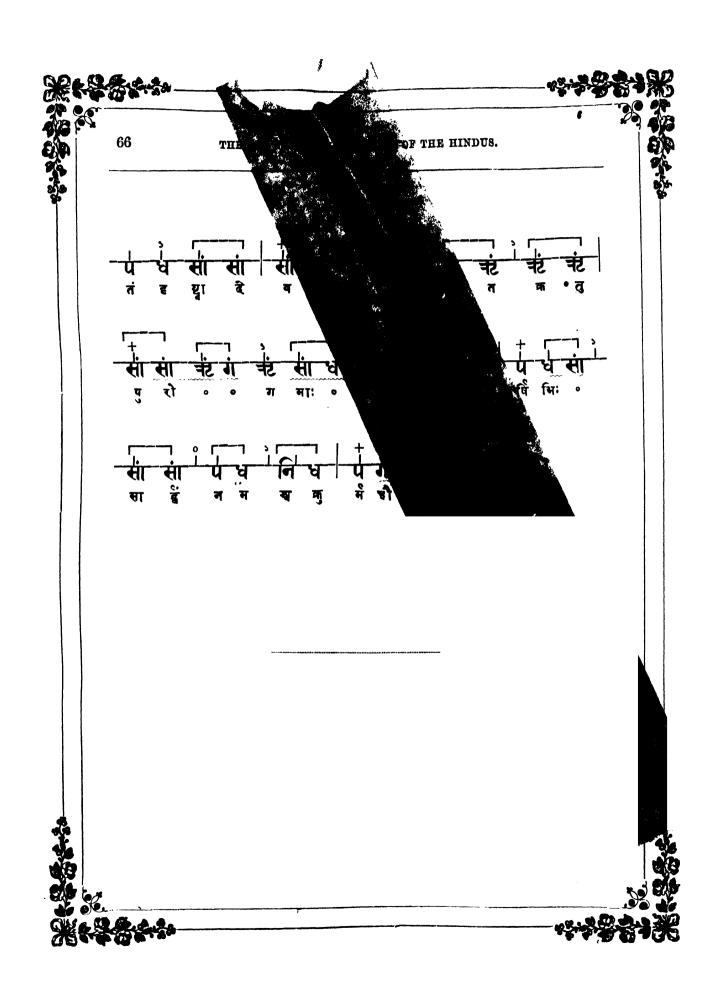
(TRANSLATION.)

Marks and with the recions gem 'Haustubha,' whose body is beautiful near saturng like the resplendent full-moon, whose eyes are like white-lilies, who a of small stature, who wears the sacrificial zone and is girt by a antelope-hide round his waist, who holds a staff in one of his hands, who is arrayed in the dress and with the appointments like those of a Brahmin newly invested with the sacred thresh, and who is versed in all the 'Tedas' and 'Tedangus' o Him the mighty gods and the holy sages, accompanied by Judra, rendered homage and offered prayers.

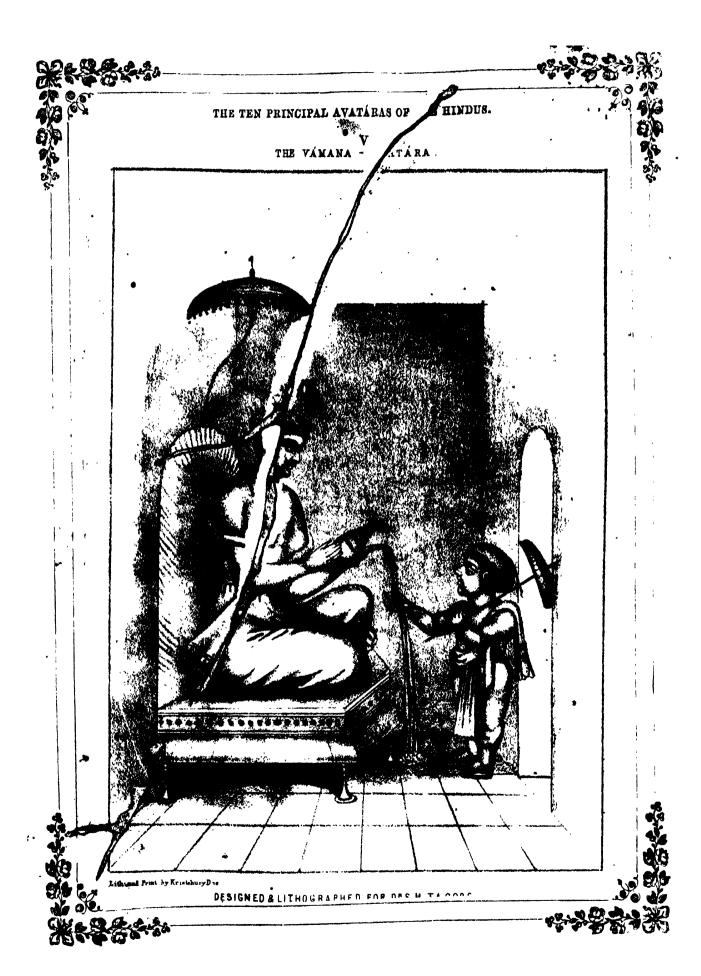
Padma-Burana.















THE PARA

of his patron

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and

AVATÁRA.

PARASU-RAMA, the ation of Vishnu, was the son of a madagni, by Renuká, a Khsatriya pious Brahmin of the pious sage had, on one occasion, Princess. It is related the conduct of his wife, and asked his reason to be dissat Each and all of them refused, except sons to cut off ating feeling to obedience and filial duty, Parasu-ráma, w ded her with the Parasu, (axe)—the gift without hesits deva. Highly pleased with his son's sense thed him to request a boon. He prayed that rought back to life, and that himself might rove invincible in war. The request was granted. however, for the sin of matricide, Ráma went to here he remained absorbed for years in meditation h the meantime a Kshatriya king, (Kárttyavírya), ing, happened to come to the hermitage of Jamadagni ere entertained in right royal style in the absence of the age by his pious spouse. Ascertaining that the source h all the rich viands and delicacies came was Káma dhenu, of plenty—which the god Indra had left in the hermit's the king expressed a wish to have it. Resenting the refusal,

on of the animal, but the divine he attempted to take forci cow, suddenly assuming ext ize, showed a bold front to the king and his followers, mos she gored to death or put to flight. Parasu-ráma, on his re hermitage, was informed of the treacherous conduct of Kárt d burning to revenge the insult offered to his father, pursu atriya king in hot haste, slew him, and then went back to editations and prayer on Mount Kailása. The sons of Kár avenge the death of their father, subsequently slew the pil p, who, at the last moment, called loudly on Parasu-ra Dot the response came when all was over. Parasu-r rived when the lemnly that he funeral pyre of his father was being light. would extirpate from the face of the earth the ce of Kshatriyas whose leaders had in so cowardly a mann l his inoffensive father. And thrice seven times did he cl th of the Kshatriya caste, subsequently restoring the to the Brahmins, and establishing order and system a He was, however, refused possession by the ungrateful of a piece of land where to spend the rest of his day and Parasu-ráma accordingly journeyed t meditation. Coast, where he begged of Varuna, the god of the ocean as much space as an arrow would fly over. Fearing, whe of the divine nature of Parasu-rama, that the request some trick of Vishnu's, (like that practised on Bali on a previo sion), to deprive him of his possessions, Varuna applied to the



gods for advice. Under their decorate as arranged that, on the night previous, the god of death the shape of a white ant almost sever the string of Parasson ow, so that the arrow when shot forth would go but a little to the plan succeeded admirably, and Parasu-rama was oblighted the sea on the Malabar Coast, where, according to the sea on the Malabar Coast, as still living.



कोटिसूर्थ्य प्रतोकाशं विद्यासम्मानं।
तेकोराशिं ददशीय ज्ञामदग्नं प्रतापवान्॥
नीलमेवनिभं प्रांशुं जटामग्डलमग्डितं।
धनुःपरशुप्रशिक्त साचात्कालिमवान्तकं॥
कार्स्तवीयेश्रीतकं रामं द्वप्रचित्र्यमर्दनं।
प्राप्तं दश्ररथस्थाये कालमृतुश्रमिवापरं॥ ६



yı.

Parasu-nama Avatana Muntti.

(TLANSLATION.)

Passling like myriads of suns, flashing like lightning, appearing a luminous mass of energy and power, of form majestic and like the cloud of asure hue, with tangled locks, a bow in one hand and an axe in the other, stood Parasu-rama, the slayer of Barttyaviryya, and the destroyer of the fiery Bshattriya race, even like the king of terrors, before Dasaratha, and thus was he seen by the valiant Pina Chandra.

Adhyatma Kamayana.





THE TEN PRINCIPAL AVATARAS OF THE HINDUS.

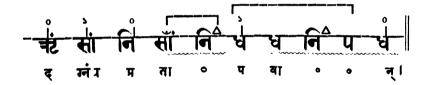
77,

खाम्बावतीरागधामारतालाभ्याम्।

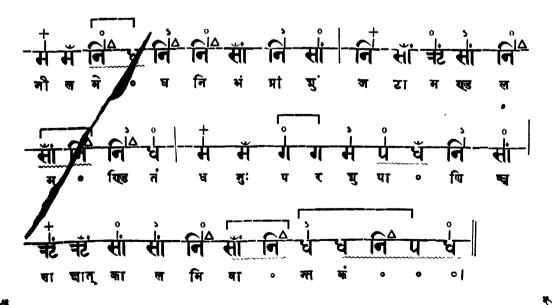
चास्यायी।

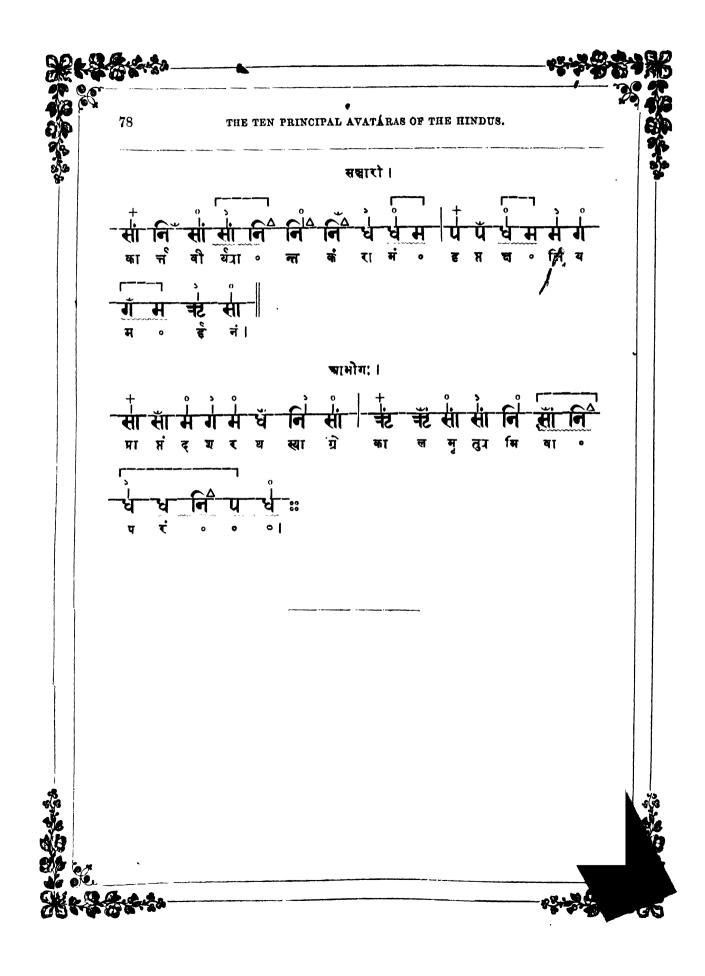






भन्तरा।









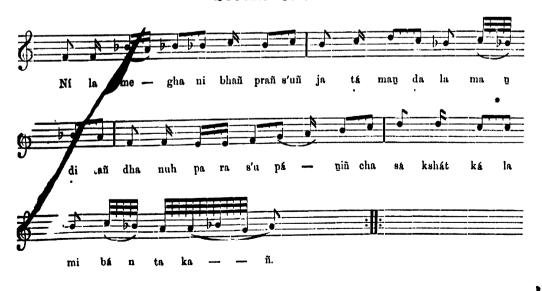
KHÁMBÁJA.

TALA—DHAMARA.

First Strain.



Second Strain.







VI. THE PARASÚ - MAMA AVATÁRA.



Lith and Print by Kristohury Das'

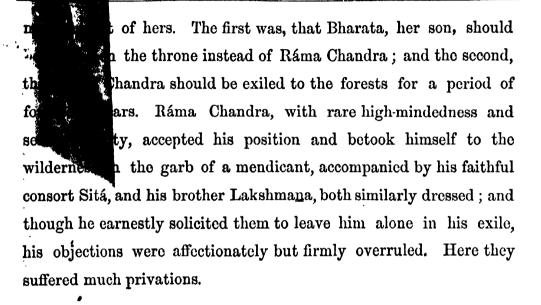
DESIGNED & LITHOGRAPHED FOR D'S M. TAGORE. .



THE RAMA AVATARA.

RIVANA, the ten-headed and twenty armed giant monarch of Lanke (Ce, lon, having received from Brahmá, through singleminded devotion and severe penances, the boon of invincibility as regards gods and demons, began to take so much advantage of it, by tyrannising over the gods, (some of whom he ordered to do even menial works), that they went up to Vishnu with earnest solicitations for speedy redress. In the conclave of gods it was resolved that Vishnu should again incarnate himself and be born as the son of Dasaratha, King of Ayodhyá, (Oudh), while his consort, Lakshmi, should join him in the mundane world in the shape of Sitá, the daughter of king Janaka of Mithilá (Behar). It was also resolved that the gods representing the elements of nature, should come down in the form of monkeys and lend their aid in the punishment and destruction of the demon-king, who did not, at the time of asking the favor of Brahmá, contemplate the possibility of any harm coming to him from such insignificant quarters as mad and monkey. Ráma, or as he is popularly called, Ráma Chardra, with his step-brothers, Lakshmana, Bharata and Satrughna, grew apace and made rapid improvements in the arts and sciences under the tutelage of Vasistha. At the request of Visvamitra, the pious sage, whose forest retreat as well as those of his neighbouring

peace-loving brother-hermits were molested named Táraká, Ráma Chandra, while yet a boy, ki of the forest, and freed the country from her depredat out on this expedition, he was conducted to the coul King of Mithilá, who had a lovely daughter named Sitá been born of the earth, and to have been taken up w was being ploughed. It was known that the beau destined by her royal father for him who would succeed in bending a wonderful bow of enormous toughness and strength (belonging to Siva)—which was in the palace. All the renowned heroes and stalwart warriors of those days came and went away disappointed. ashamed and wondering at their inability even to lift up the mighty bow. It was left to Ráma Chandra to achieve triumphant success. He succeeded not only in bending it, but in breaking it into two fragments. The hand of the lovely Sitá was accordingly awarded to him. She proved herself to be the embodiment of all that was pure, tender and loving. Meanwhile, Dasarath ting old and sick with the cares of royalty, was preparing for tallation of his eldest-born, Ráma Chandra, to the throne. At ment he was reminded by his second wife, Kaikeyí, of his promise. to her in consideration of his satisfaction with her conduct of sions, that he would confer on her any two boons she ask whenever she should desire to do so; and was i astounded to hear from her lips the unreasonable requests now preferred at the instigation of a spiteful, hump-backet



During their sojourn in the forests, Lakshmana incurred the displeasure of Súrpanakhá, a sister of Rávana, by scornfully rejecting the Rákshasi's proffered love, and chastised her impudence by cutting off her ears and nose. But "hell hath no fury like a woman scorned."—The outraged Súrpanakhá went over to Rávana in a paroxysm of and induced him to take some steps to avenge her. Mário to of the attendants of the mighty monster, was ordered to the himself to the forest of Dandaka and to assume the formal a golden deer. He did so. Sitá, charmed with the wont beauty of the animal, expressed a wish to become its pour. Ráma promptly went in pursuit of the handsome animal, Lakshmana, likewise, a short time after, was induced to go in ch of him, deceived by a cry for help, which appeared apparently o proceed from Ráma. Taking advantage of the absence of both

the brothers from the hermitage, Rávana approached it, diguised as a religious mendicant, and, pouncing upon the state. Sitá, carried her to his car, and bore her away through space to his sea-girt home, Ceylon. Loud and bitter were the lamentations of the brothers when they missed Sitá on their return to she hut, and hot and eager was the search which they made for her in the vast wilderness. They at last succeeded in finding the track of the ravisher by means of the ornaments which Sitá had intentionally dropped to guide them in their search. Thus they came across Sugriva, king of the monkeys, and having entered into a firm alliance with him, they directed their steps towards the South. The stretch of water which separates India from Ceylon, was crossed by Ráma Chandra's invading army, by means of a bridge of stones, (the position of which is now represented by "Adam's Bridge,") and Lanká was beseiged. It would occupy much more space than the scope of the present work would admit of, were details given of the mighty struggle which ended in the defeat and death of Rávana. For glowing and thrilling descriptions of the terrible battles that took place, of the unparalleled heroism on the leaders of the opposing hosts, of the privations and disappoinments to which Ráma Chandra and his party were, from time to time, subjected, of the faithful services rendered by the staunch and stawart Hanumána, the monkey-god, of the wisdom and stern rectituda of Bibhíshana, who, though a brother of Rávana, had the moral courage to secede from his camp and join the cause of virtue and justice.



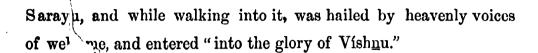
the reader is referred to that "Iliad of the East," the Rámáyana itself. __would suffice for the purpose of this work to mention, that, perfering prodigies of valour, Rávana was routed and slain, and all the members of his valiant family shared his fate. Sitá was recovered. But, before taking her to his heart, Ráma Chandra, to test that she still retained her truth and purity, made her undergo the ordeal of fire. As expected, she came out of it triumphant. The victorious Ráma Chandra now returned in pomp and state to Ayodhyá, and ascended the throne left vacant by the death of his father, who had died of a broken heart immediately after the departure of Ráma Chandra to the forests, Bharata having decidedly declined to be disloyal to his royal brother and to assume the reins of government. It was whispered about, however, and the whispers reached the cars of Ráma Chandra, that Sitá had lost the crown of all female virtues—chastity—by remaining so long in the power of Rávana. A poor washerman one day had a violent quarrel with his wife on account of her misbehaviour, and turned her out of the house, saving that he was not going, like Ráma Chandra, to be duped by an impure wife. This the king happened to hear, and he felt keenly the scorn implied in these words. To prevent such accusation against no less a person than his beloved queen being bruited about and to stop for ever the breath of scandal, he ordered his ever-faithful brother Lakshmana to take the unfortunate Sitá, who was then going to be a mother, to the forest and leave her there to take care of herself. This painful and cruel sacrifice to the popular



voice,—the object being to identify royalty with the and wishes of the people,—was accomplished. In due gave birth to twins, Lava and Kuśa, who were taken educated in the *shástras* by the sage Válmíki, with whom ex-queen had taken refuge. The boys had, on one occasion possession of the sacrificial horse of the Aśva-medha Ya

fice contemplated by Ráma Chandra), which was, according to the rules for the Sacrifice, let loose upon the world. This act of theirs brought about a violent collision between them and the brothers of Ráma Chandra, who were one by one defeated by them and put to death. Rama Chandra who had at last come to the rescue, was doomed to a similar fate. The water of immortality having subsequently been poured upon the dead by the sage Válmíki, they sprang back into life. Mutual recognition followed, and the hitherto miserable queen and the two princes were taken in triumph back to the capital. But the poor lady had no rest. Circumstances occurred, and she was again called upon to prove her virtue. Harassed and weary of life, in the agony of her sufferings, she called on her mothers ear and relieve her of her unfortunate existence. Her was heard. The earth opened wide, and her innocen made patent to all, she dropped into her mother's arm to view. The disconsolate king was determined to quit had become henceforth burthensome to him, but the God interposed, and reminded him that his time had not yet come. When that time arrived, Ráma went in great state to the river





hama Avatara has numerous worshippers all over India and particularly in Oudh and Behar. He is held to be the prototype of an undaunted hero and a popular sovereign, tempering mercy with justice, a terror to wrong-doers, but meek as a lamb to the innocent and to those devoted to him,—a model of magnanimity, purity of character, virtue, wisdom, simplicity, and tender-heartedness; in short, of all the attributes of a really good king and a just mortal.



89

रामावतारमूर्त्तिस्तु।

कालाक्योधरकान्तिकान्तमनिर्यं वोरासनाध्यासिनं

ग सद्रां ज्ञानमयी दधानमपरं इस्तान्तुजं जानुनि ।

सीतां पार्खं गतां सरोक्इकरां विद्युन्तिभां राधवं

पार्यक्तं सक्षटाङ्गदादिविविधाकक्योज्ज्वलाङ्गं भजे॥ ७॥





Rama Chandya Avataya Muntti.

(TRANSLATION.)

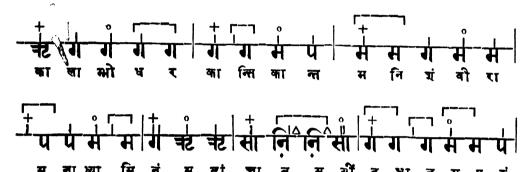
The object of my unceasing prayers is Rama Chandra, the bue of whose body is like that of the dark cloud, who kneels beside his lovely consort Sita, with a crown on his head and adorned with armlets and flashing jewels,—the palm of one hand pressed on his bosom and the other on his left thigh, casting affectionate glances on her, as she sits with a lotus in her hand, radiant with the resplendent beauty of the lightning!

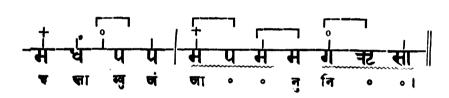
Tantra-Sara.



देविभिभिटीरागठुंरीतालास्थाम्।

चासायी।





चन्तरा ।

S. S. S.

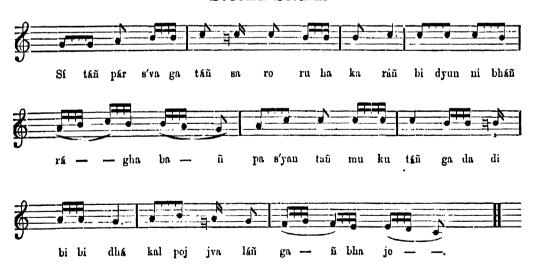
DEBAJHIJHITI.

TALA—THUÑRÍ.

First Strain.



Second Strain.



THE TEN PRINCIPAL AVATARAS OF THE HINDUS.

THE RÁMA · AVATÁRA



Life and Frant by Kristohury Das

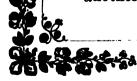
DESIGNEDALITHOGRAPHED FOR DAS. M. TAGORE.



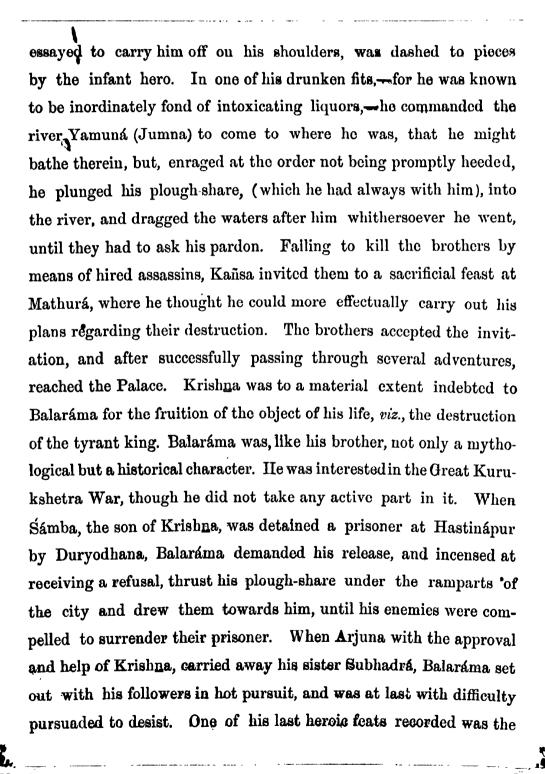


THE BALARÁMA AVATÁRA.

The life of Balarama is so closely associated with that of Krishna, the popular Hindu Deity, that it is necessary to narrate the particulars of the birth of both, in order to bring out the history of the eighth Avatára clearly before the reader. Kañsa, a cruel and powerful demon-king of Mathurá, had a cousin named Devakí, who was married to Vasudeva. Kansa having received a warning from above, that the eighth child born of Devakí would be the cause of his death, ordered her, together with her husband, to be put in irons and kept under strict guard. Six children born of them were one by one put to death by command of the tyrant. The tyranny and oppression of the king having become absolutely intolerable to the gods, they prayed to Vish<u>n</u>u for relief and aid. Whereupon Vishnu took two hairs, one white and the other black, which, at his will, were transformed into Balaráma and Krishna, (one fair and the other black, according to the color of the hair from which each had sprung), and, as such, they were placed one after the other in the womb of Devakí,—Balaráma as her seventh, and Krishna as her eighth conception. Balaráma, however, was by some mysterious and divine agency transferred from the womb of Devakí to that of Rohini. another wife of Vasudeva, who was then residing at Gokula.



was done to preserve the life of the child from the persecutions of the cruel king. Krishna was, immediately after his birth, secretly removed by his father and left in charge of Yasodá, the wife of Nanda, a well-to-do cow-herd of Gokula, who had just then given birth to a daughter. While the guards were wrapped in mysterious slumber, the new-born babe of Nanda was carried away and substituted for the infant Krishna. No one but Vasudeva and his wife knew of the substitution. The changeling was regarded as the eighth issue of Devakí, and was, according to the orders of Kañsa, taken to be slain. But the gods protected her, and she slipped out of the hands of the deputed assassin and flew up to the skies, warning the tyrant, before disappearing in the heavens, that his slayer was growing apace and flourishing at Gokula. Kañsa's eyes were now opened, and he was satisfied that he had been over-reached. In his fury he gave orders for the massacre of all the newly-born male children in his kingdom, and demons and monsters were sent out, in the shape of men, women and animals, to bring about their death. Balaráma and Krishna, who had been taken charge of by Nanda, and were nurtured and brought up at Gokula, and subsequently at Brindábana, grew up together and became intimate as brothers. Balaráma was endued with Herculean strength, and took a prominent part in many of the boyish pranks and adventures of his comrade Krishna. One of his earliest exploits was the destruction of the great demon Dhenuka, who had, in the form of an ass, attempted to encompass his death. Another demon, named Pralamba, who



destruction of the dreadful demon Dvividha, who had assumed the shape of a monkey and stolen his weapons. He quitted this world before Krishna, while sitting under a banyan tree.

According to some accounts, based on popular belief, Krishna is considered to be the eighth Incarnation. But others hold that he is the perfect manifestation of Vishnu, and, as such, cannot be called an Incarnation, having but partially the essence of divinity in him. When he is thus regarded, his elder brother, Balaráma, takes his place as the eighth Avatára. In representing the latter as an Avatára, the authority of Vyása, (the renowned author of the Puránas and the Mahábhárata), who is said to have mentioned the names of the Incarnations in the following sentence, may be cited:—

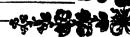
"मत्स्यः कुर्मो वराष्ट्रच दक्षिष्ठो वामनस्या। रामो रामच रामच बुद्धः कल्की च ते दश्र॥"

The following pithy sentence of Anushtubhácháryya may also be quoted:—

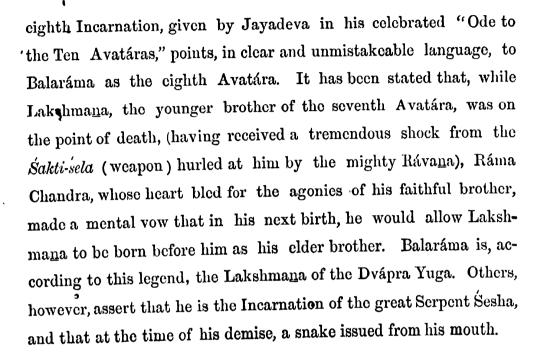
" वनजी वनजी ऋखिकरामी सक्तपोऽक्तपः।"

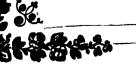
which means, "Two from the waters, two from the forests, next a dwarf, then the three Rámas, then the tender-hearted and the cruel." The first "two" refer to the Fish and Tortoise Incarnations, the next "two" to the Boar and Man-lion Incarnations, the third to the Vámana or Dwarf Incarnation, "the three Rámas" to Parasu-ráma, Ráma Chandra and Balaráma, then came Buddha the tender-hearted, and last Kalki the implacable. Besides, the description of the













कोटिचन्द्रप्रतीकाशं हिमाद्रिसद्द्यप्रभं।
प्रणामुक्कटिवस्तारच्छ्वीभूतमनोहरं॥
मणिक्वग्रुखयुग्माकां चाकनीलिनचोलिनं।
हलमुषस्त्रश्वाद्धचतुष्टयं॥
हारकेयूरवलयमुद्रिकाभिरलङ्कृतं।
मेखलाकटिसूचाकां दिव्यरत्नप्रसाधनं॥
दिव्यहालाचीवमूर्त्तं चाकहासं सुनेचकं।
हालालोलनोलवक्तं हेलावन्तं स्ररेत् परं॥ ८॥



VIII.

Balarama Avatána Muntti.

(TRANSLATION.)

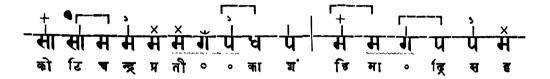
On Him,—who is radiant like myriads of suns, whose effulgence is like that of the snow-clad Himalayas, whose head is fitty crowned with a crown of serpents—their hoods upraised,—on whose ears flash gem-set rings, who is vested in charming blue, in whose four hands gleam the plough-share, the mace, the conch and the sword, who is adorned with necklace, armlet, bracelet and ring,—girt with the sacrificial sone,—gleaming with celestial jewels,—with pleasant eyes, smiling bewitchingly, as if gladdened by ambrosial wine and amorous dalliance, his blue raiment slipping down from his handsome form,—on Him shouldst thou meditate and centre thy thoughts!

Yatra-Brakarana.

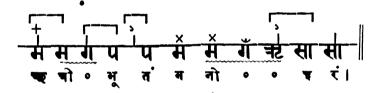




षास्यायी।

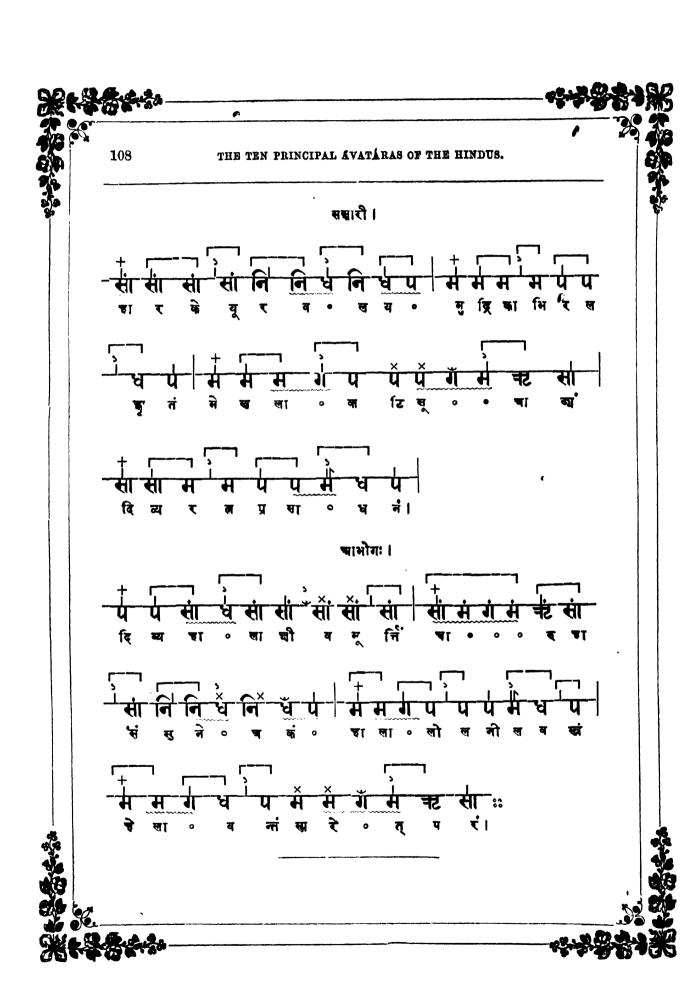






चनारा ।





109



TALA—EKATÁLÁ.

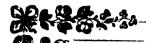
First Strain.

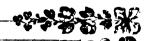


Second Strain.









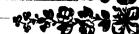
THE TEN PRINCIPAL AVATÁBAS OF THE HINDUS.

VIII. THE BALARÁMA ~ AVATÁRA.



DESIGNED & LITHOGRAPHED FOR D. S. M. TAGORE.







IX.

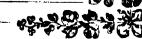
THE BUDDHA AVATÁRA.

Buddha, the son of Śuddhodana and Máyádeví, was born at Kapilavastu,* the capital of his father's kingdom, situated somewhere at the foot of the mountains of Nepaul. He was in his early days called Siddhártha, but was subsequently better known as Śákya-Siñgha, or the Lion of the Śákya family, and also as Goutama, after the clan to which he belonged. It is said that—

"The childhood shows the man, As morning shows the day."

The infancy of Buddha furnished a very accurate forecast of the future character and movements of the great religious reformer. He was, unlike the children of his age, always averse to play, but loved, whenever he could find opportunity of being alone, to frequent the forests and lose himself in meditations. His father sought to prevent him becoming a dreamer, by marrying him to the beautiful and accomplished Gopá, the daughter of Dandapáni. But this made no difference in his life. "Nothing is stable on earth," he used to say, "nothing is real. Life is like the spark produced by the friction of wood. It is lighted and is extinguished—we know not whence it came or whither it goes. It is like the sound of a lyre,

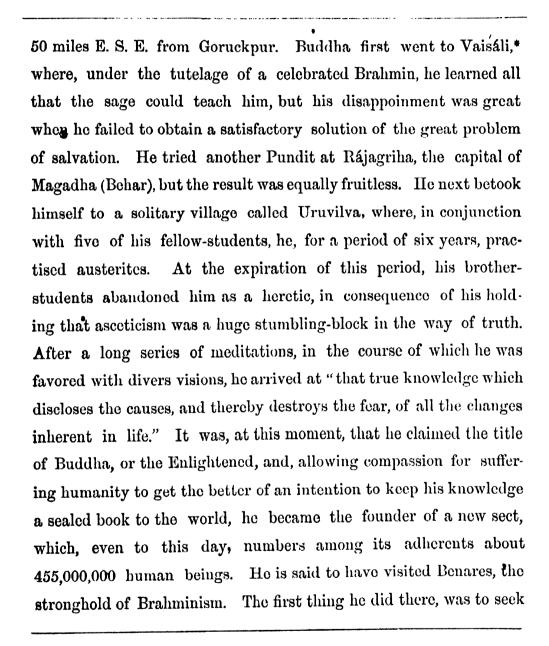
^{* &}quot;According to the Buddhist chronicles of Thibet, Kapilavastu or Kapila-nagara was founded by some descendants of the solar hero Gotama, on the bank of a lake near the river Rohini in Kos'ala."



and the wise man asks in vain from whence it came and whither it goes. There must be some supreme intelligence where we could find rest. If I attained it, I could bring light to man; if I were free myself, I could deliver the world." All sorts of worldly amusements were tried to divert his mind from philosophy and polemics, but in vain. While once out on a drive, he came upon a man sinking under the influence of extreme old age; on another occasion, he met one groaning with illness; on a third occasion, he saw a religious devotee going about for alms. Goutama was an acute observer as well as a profound thinker, and the sight of these three individuals brought home to him the foolishness of boasting of the riches of youth, which were destined to become the prey of old age. the absurdity of relying upon abundant health, as it comes and vanishes like the phantoms of a dream, and the necessity of leading the religious and humble life of a recluse, renouncing all the pleasures and desires of the world with its endless troubles and turmoils. Such and like cogitations worked so strongly upon his already over-wrought mind, that one night he stole out of the house on horse-back, and attended only by a single follower, left his father and wife, eluding the vigilance of the guards who had been keeping watch over him. At dawn of day, he made over his horse and his ornaments to the servant, and bade him return to the capital. According to the author of the Lalita-Vistára, (a work on the life and doctrines of Buddha), "a monument is still to be seen on the spot where the coachman turned back." Its situation lies about





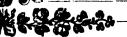


^{*} Vais'áli is celebrated as the chief seat of the early labors of Goutama, and is conjectured by some to be Prayága or Allahabad; but according to the Rámáyana, its site is much lower down on the north bank of the Ganges. General Cunningham places it about 27 miles north of Patna, and identifies it with the village of Besárh, including the old ruined fort known as Rájá Vis'ál-ká-garh, or the fort of Rájá Vis'ála, the reputed founder of ancient Vais'áli.



out, and, by dint of argument and sound logic, make his former five fellow-students, who abandoned him for his heresy, acknowledge the truth of his doctrine. From what can be collected from stray accounts left of this great man, it appears that he was once in sited by king Bimbisára to his capital Rájagriha, and was there presented with the Monastery of Kalantaka. Here he delivered some of his most important discourses. While in this place, he was joined by three of his well known followers, Sáriputra Kátyáyana, and Maudgalyáyana. He lived in peace and enjoyed for a long time the friendship of the good king, till the prince, his son, assassinated him. The next place Buddha is known to have settled in, was Srávasti,* (north of the Ganges), the capital of Kosala, the king of which place, Prasenjit, became a convert to his faith. On the occasion of his visit to his father at Kapilavastu, after a separation of twelve years, he is said to have peformed several miracles and converted all the Sákyas to his doctrines. His wife and aunt were the first female converts to Buddhism in India. At the age of 70, Buddha repeated his visit to Rajagriha, the capital of Ajáta-satru, (the parricide, and consequently the enemy of Buddha), and made him his

[&]quot;A country on the Sarayu river, having Ayodhyá for its capital. The name is variously applied to other countries in the east, and in the south, and in the Vindhya Mountains. It probably widened with the dominions of its rulers, and part of Birar is called Dakshina-kos'ala, the Southern Kos'ala."



[•] S'ravasti, on the Rapti, was the capital of Uttara Kos'ala or Oudh, to the north of the Ghagra. It is identified by some with Faizabad.

^{+ &}quot;On Sarayu's bank of ample size,
The happy realm of Kos'ala lies."—GRIFFITHS.



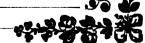
follower, after wringing out of him a public confession of his crimes. He also re-visited Vaisáli. After leaving it, he advanced towards the city of Kuśi-nagara, and there he first felt the gradual decrease of vitality in him. While halting under a Sál tree in the forest, he breathed his last, or, in the language of Buddhism, entered into Nirvana (final beatitude).

According to the doctrines of Buddhism, the various transmigrations, through which the soul is destined to pass, are not caused by the Creator or the Ruler of the Universe. The power that controls the world is expressed by the world Karmma, literally, action—which may be good or bad, or both. The Buddhistic religion inculcates morality, and benevolence is its chief characteristic.

The birth of Buddha appears to have occurred in the 7th, and his death in the 6th, century before Christ (621—543 B. C.) Several religious reformers, born in after ages, and following the doctrines of Buddha are now known by the name of their great prototype.

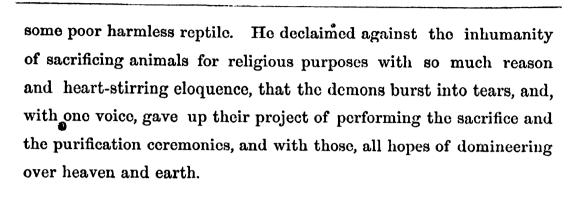
According to the Pauránic legends, the apparent object of this Incarnation, (for it must be remembered that this religious reformer is therein regarded as nothing less than an Avatára,) was to abolish the sanguinary sacrifices prescribed in the Vedas. But the real

^{*} Situated exactly 35 miles to the east of Goruckpur. Wilson identifies the place with the ruins of Kasia. According to Buddhistic accounts, the death of Buddha took place here, on the full-moon of Vais'akh, 543 B. C.



object was to make the démons and wicked men court their own destruction, which would be the inevitable result of their contempt of the Vedas, the rejection by them of caste, and the denial of the existence and power of the gods.

It is mentioned in the Puránas that the demons had asked Indra as to the best means by which they might 'have dominion over the world,' and were directed by him, to betake themselves to sacrifices, purification, and piety, in order that their ambition might be crowned with success. While they were preparing for a solemn sacrifice and general purification, Vishau, at the earnest entreaty of the deities, came to them in the garb of a Sannyásí, named Buddha. "with his hair braided in a knot on the crown of his head, wrapt in a squalid mantle, and with a broom in his hand." Being questioned by the demons, as to the uncleanliness of his clothing and the singularity of the implement he carried with him, Buddha remarked that "it was cruel, and consequently impious, to deprive any creature of life;" that, in spite of what might have been dictated by the Vedas, every sacrifice of an animal was an abomination, and that purification was wickedness; for were not thousands of small insects and unseen animal life destroyed in the act of bathing or washing clothes? He accounted for the untidiness of his appearance by mentioning his aversion to ablutions, and stated that the object of his carrying a broomstick with him was to sweep the ground before him when walking, so that he might not tread on





यान्तं सदा प्राणिवधातिभीतं

ष्टहज्जटाजृटधरोत्तमाङ्गं।

तनूब्बसद्गैरिकगौरवक्तं

योगीयरं वृद्धमङं भजेयं॥ १॥



IX.

Buddha Avatára Murtti.

(THANSLATION.)

To Buddha, whose face beams with tranquil serenity, whose compassionate heart is always averse to the destruction of animal life, from whose head hang down matted locks, who is clad in yellow raiments,—To Buddha, prince among devotees,—I offer my prayers.

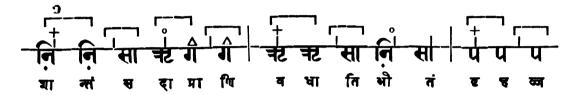
Basi Bhanda.

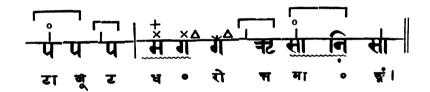




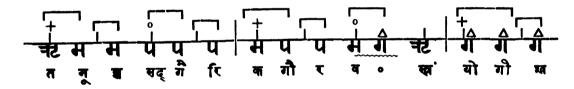
मिष्यपिलुरागपटतालाभ्याम्।

चास्यायी।





चनारा।







TALA—PATATALA.

First Strain.



Second Strain.





Reservant States

THE TEN PRINCIPAL AVATARAS OF THE HINDUS.

THE BUDDHA ~ AVATÁRA



Lith and Print by Kesetchury Dag

DESIGNED & LITHOGRAPHED FOR D. S.M. TAGORE







X.

THE KALKI AVATÁRA.

It has been already stated that the duration of the present (kali) yuga is 432,000 years, of which 4,979 years have been gone through. At the expiration of the remaining period, the Kalki Avatára will appear as a sign of the dissolution of the mundane system. A new world will then spring up, phænix-like, out of the ashes of the former, and a new Satya Yuga will be ushered in.

"On the approach of Kalki," says M. Sonnerat, in his voyages, "the sun and moon shall be darkened, the earth tremble, and the stars fall from the firmament; that, then the serpent Ananta, (or infinity, on which Vishnu reposes,) from his thousand mouths, shall vomit forth flames which shall consume the spheres and all living creatures."

The Kali Yuga commencing from the date of Vishnu's return to heaven, after the eighth Incarnation, is the period, which, according to the Bhabishya Purána, (which treats of future occurrences.) will be characterized by the prevalence of viciousness and immorality, and by the general decline of everything good. The Vedas and the other sacred writings will then be disregarded; Brahmins or the sacred castes will have no respect and precedence in society; the acquisition of wealth will more closely occupy the attention of mankind than that





THE TEN PRINCIPAL AVATARAS OF THE HINDUS.

of virtue; the desire for the gratification of selfish pleasures will be paramount in the human mind; the whole world will appear to be hopelessly drifting towards wreck and ruin. The advent of the Kalki Avatára will be at such a time, and he will succeed in rocking out iniquity from the earth and re-establishing the reign of righteousness and peace.

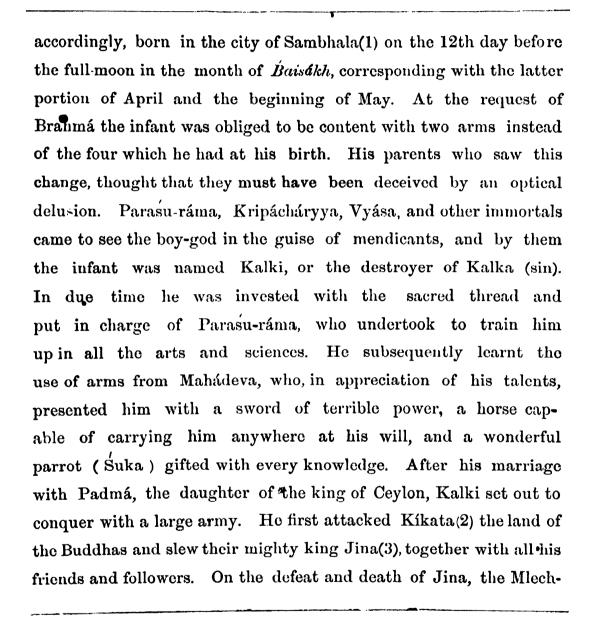
A detailed account of the Kalki Avatára is subjoined, as it might not be known to some of the readers. The history is given as a legend. It should be remembered, however, that the events narrated therein are yet to come.

Being able no longer to bear the burden of iniquity that prevailed amongst the inhabitants of this globe in the Kali Yuga, Mother Earth, accompanied by the deities, and headed by Brahmá, went up to the Paradise of Vishnu and made known to the Preserver the sins of Kali. The prayerful solicitation of the gods found a favorable hearing, and Vishnu promised them speedy relief. He intimated his intention of taking human birth, in the city of Sambhala, as the son of Vishnuyasá and of Sumati his wife. It was further arranged that Lakshmí, the consort of Vishnu, should be born as Padmá, the daughter of Brihadratha, king of Ceylon, by his wife Kaumudí, and join him on earth as his wife; and that the gods should likewise take human forms to help Vishnu in the destruction of the wicked andin the regeneration of the world. Kalki was,









⁽¹⁾ A city situated in the Panchala division of ancient India, the country north and west of Delhi, between the foot of the Himalaya and the Chambal; identified by some with Sumbulpur.

⁽³⁾ Probably the founder of the Jain religion, which is an off-shoot or after-growth of Buddhism.



⁽²⁾ A country inhabited by people who were not Aryans: it is identified with Magadha or South Behar. The Kikatas are a tribe of aborigines who lived to the east of Svarasvati. "They drew no milk to mix with the Soma, and by them the sacrificial kettle was never heated."

chhas(1) who came to oppose him, met with a similar fate. The women of the Mlechchhas next came out, armed for battle, but considering women to be unworthy of his steel, Kalki paralysed their arms by his mantras, and the weapons remained in their hands fixed and immovable. The amazons were convinced of the divine nature of the warrior they were opposed to, and could not refrain from joining with one voice in prayer and praise of the hero. Afterwards, Kalki slew a terrible she-monster named Kuthodarí, and destroyed the barbarian races known as the Sakas(2), Kámbojas(3) and Sabaras,(4) He had then a conflict with Sasidhvaja, the king of Bhallata, a staunch follower of Vishnu. In spite of the warnings of his pious wife Susanta (who was aware of Kalki's divine nature), Sasidhvaja came forth boldly to battle. A single lucky blow with his heavy war-club rendered the hero-god insensible, and in this state he was brought to his victor's home. When he recovered his senses, his wrath was propitiated by the humble attitude and earnest prayers of Sasidhvaia

⁽⁴⁾ A hilly tribe formerly seen in the mountainous regions of Western India.



⁽¹⁾ According to the Vishnu Purana, various Kshattriya races were degraded by king Sagara, by being deprived of established usages and the study of the Vedas. Thus separated from religious rites, and abandoned by the Brahmins, these different tribes became Mechehhas. According to the modern signification of the term, they mean foreigners, barbarians,—people not of Aryan race.

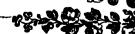
⁽²⁾ According to Wilson, "these people, the Sakai and Sacæ of classical writers, the Indo-Scythians of Ptolemy, extended, about the commencement of our era, along the west of India, from the Hindu Koh to the mouths of the Indus" They were probably Turk or Tartar tribes, and were among those recorded as conquered by Sagara, who compelled them to shave the upper half of their heads. King Vikramáditya was called S'akári,—'the foe of the S'akas'—probably, on account of his having encountered and kept back these people.

⁽³⁾ A race of men always associated with the tribes living in the North-West, and famous for their horses, of which they were said to possess a fine breed. They were also among the tribes conquered by Sagara.

and the bestowal of the hand of his daughter Ramá. The next achievement of Kalki was the restoration to her celestial home of Sulochaná, (the wife of the Gandharva, Chitraratha, who had been residing under a curse, in the city of Kánchaní in the infernal regions, and the installation of Mahámati on the throne of that kingdom. He also placed Súryyaketu on the throne of Ayodhyá (Oudh), and Debápi on that of Báranábata,(1) and then returned to Sambhala, his birth-place. He distributed the kingdoms of Saumbha, Paundra,(2) Pulinda,(3) Suráshtra(4) and Magadha,(5) amongst his brothers, those of Kíkata, Central Carnát,(6) Andhra,(7) Odra,(8) Kalinga,(9) Anga(10) and Banga,(11) among his relatives; ceded Kankaka(12) and Kalápaka(13) to his kinsman Bisákha-yúpa; and

⁽¹³⁾ Perhaps, Kalapa, the fabulous village where Maru, (a descendant of Kus'a), lived for a long time, in order that he might, by strength of devotion, be able to be the restorer of the Kshattriya race in the solar dynasty.





⁽¹⁾ Modern Allahabad. It is said to have been celebrated for gold and jewels.

⁽²⁾ A fabulous city between the Himavat and Hemaketu mountains. According to some, it is a country corresponding "to Bongal Proper, with part of South Behar and the jungle mehals." According to Cunningham, Paundra Varddhana is represented by Pubna.

⁽³⁾ Probably the abode of barbarous tribes (Pulindas), who live in woods and mountains, especially in Central India. There were some, who, according to the Vishnu Purána, lived in the deserts along the Indus.

⁽⁴⁾ Surat, the people of which were the Surastrene of Ptolemy.

⁽⁵⁾ The country of South Behar, where the Pali language was spoken.

⁽⁶⁾ The country where the Canarese language is spoken, in the central districts of the Peninsula, including Mysore. The name "Carnatie" is derived from this.

⁽⁷⁾ The ancient name of Tellingana—the country of the Telegus.

⁽⁸⁾ Orissa.

⁽⁹⁾ The country along the Coromandel Coast, north of Madras, the Calingae proximi mari of Pliny.

⁽¹⁰⁾ The country of Bengal Proper about Bhagulpur.

⁽¹¹⁾ Bengal, but not as it is now known. Formerly it meant the districts north of the Bhá-girathí—Jessore, Krishnagar, &c.

⁽¹²⁾ Probably Concan.

placed Chola,(1) Barbbara(2) and Karbba, under his sons. Peace and tranquillity was now restored on earth, and vice and impurity having been rooted out, virtue and piety resumed their reign. The Satya Yuga, (era of truth) now set in, and the time arrived when there appeared no longer any necessity for the presence of the Avatára upon this earth. At the request of the gods, he went up the Himálayas, where, on the banks of a sacred river, in the presence of holy sages, he gave up his human form, and, resuming his divinity, ascended to his throne in Paradise

The Incarnation is represented by some as bearing in one hand, "a cimeter blazing like a comet," to signify the destruction of the impure, and in the other a ring, emblematical of the revolution of the cycles. He is also described by other authorities as leading a richly caparisoned winged white horse, typical of the rapidity of the flight of time. The horse is portrayed as standing on the etherial regions with three feet, holding the off fore leg up in the air, ready to stamp upon the earth, when the appointed time should come for the dissolution of nature(3).

The descriptions of the destroying Angel and of the White Horse in the Apocalypse bear some resemblance to those of the Kalki Avatára.

⁽³⁾ It will be observed that both the representations of Kalki as given above do not agree exactly with the drawing given in this work, which is based on the Kalki Purana.



⁽¹⁾ Probably, the lower part of the Coromandel Coast (about Tanjore), formerly called Cholamandala.

⁽²⁾ The country of the Barbbaras. "The analogy to 'barbarians," says Wilson, "is not in sound only, but, in all the authorities, these are classed with borderers and foreigners and nations not Hindu."



वाल्वाउवतारमृत्तिस्तु।

सजलजलददेहो वातवेगैकवाहः
करधतकरवालः सर्वलोकैकपालः।
कलिकुलवलहन्ता सत्यधर्मप्रणेता
कलयत कुग्रलं वः कल्लिक्पः स भूपः॥ १०॥







X.

Kalki Avatána Murtti.

(TRANSLATION.)

May the king Kalki, the hue of whose body is blue like that of the rain-charged cloud, who rides on a horse swift as the wind, who holds a sword in one of his hands, who is the cherisher of the people, the destroyer of the strength of the race of Kali, the source of the true religion,—may be bring down blessings upon you all!

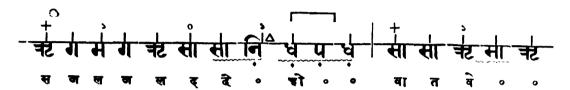
Kalki Burana.





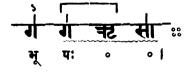
किकिटीरागकांपतालतालाभ्याम्।

षास्थायी।





चन्तरा।







ЈНІЈНІТІ́.

TALA—JIIÁNPATÁLA.

First Strain.



Second Strain.





THE TEN PRINCIPAL AVATARAS OF THE HINDUS.

THE KALKI - AVATÁRA



Lith and Print by Kristohary/Ilan

DESIGNED & LITHOGRAPHED FOR OR S.M. TAGORE.



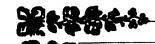
The Ten Avataras (Group).

In the whole range of Hindu mythological lore, there can hardly be found beings who have been known to excel, in prowess, piety, love of virtue and hatred of vice, the Avatáras described in the foregoing pages, whose mission was to rid the earth of monsters, demons and things of iniquity, and to inaugurate a better government and peace upon earth. Their achievements are themes of poems and epics, songs and ballads. Jayadeva,* one of the earliest and sweetest lyric poets of Bengal, whose numbers flow as smoothly and melodiously as the rivulets of his native land, thus sings of the hero-gods in his Ode to the Ten Incarnations:—

Javadeva, the son of Bhojadeva and his wife Bama Devi, was born of a high Brahmin family, in the village of Kendulf, in the district of Beerbhoom, Bengal. From an early age he became a staunch follower of Vishuu, and subsequently the leader of a religious sect. He was married to Padmávatí. His Sanskrit work entitled the "Gíta-Govinda," in which he describes the loves of Rádhá and Krishna, is a marvel of sweetness and gorgeous imagery. He is known to have been one of the five literary "gems" of the court of Lakshmana Sen, king of Bengal, and from this fact it is ascertained that he flourished in the 12th century A.C. The following pleasant and curious story is connected with his life. Describing the love-quarrels between Rádhá and Krishna, he put on one occasion the following words of supplication to the offended Radha into the mouth of the guilty Krishna :- " As an ornament for my head, and an antidote to the love-god's poisonous darts," and he was going to complete the sentence, by adding, "place your generous feet on my head," when the impropriety of using such an expression with reference to his adored deity occurred to him. He therefore left the latter part of the sentence blank, and went to the river to perform his ablutions. In the meantime, Krishna, from whom nothing could be hidden, seeing the fix in which the poet was placed, assumed the shape of Jayadeva and entered his dwelling as having returned from the bath. The virtuous Padmávatí could not, of course, recognize the deity in his disguise, and Krishna, after partaking of the meal prepared by her, asked her for the manuscript which had been left unfinished. Padmavait unsuspectingly brought it to him. He took it and quietly filled up the blank by inserting the words, "place your generous feet on my head." When the poet returned from the river, he was astonished to find his wife finishing her meals before him, contrary to the usual practice of native ladies. On asking for and receiving his wife's explanation, the conviction flashed across his mind that it was Krishna himself who had sanctified his residence with his divine presence, and had put in the sentence which he was hesitating to write down. Hence the writings of Jayadeva, which are intrinsically sweet, and his stainless life have been invested with a mystical halo and sanctity which can rarely be found in the life and writings of any of his contemporaries.







जयदेवकृतद्शावतारस्तात्रम्।

निष्ठ धतवानिस वेदं विश्विचित्रसम्बेदं। तमीनधरीर जय जगदीय इरे॥१॥

चितिरतिविष्ठ जतरे तव तिष्ठति एछे धरणिधरणिकणचक्रगरिष्ठे। किम्यव धतकच्छपक्षप जय जगदीम इरे॥ २॥

वसित दश्रनशिखरे घरणी तव लग्ना शिश्रिन कलङ्ककलेव निमग्ना। कीश्रव धतस्करक्प जय जगदीश हरे॥३॥

तव करकमलवरे नखमङ्गतग्रह कं दिलति चिर्यकि शिपुतनु स्टक्षं। के क्षेत्र स्तान स्

स्रुलयसि विक्रमणे विज्ञमङ्गतवामन पदनखनीरजनितजनपावन। किम्मव धतवामनक्प जय जगदीम इरे ॥ भू ॥



चित्रियक्धिरमये जगद्पगतपापं जपयसि पयसि श्रमतभवतापं। क्षिप्रव भृतश्चरापतिक्प जय जगदीश हरे॥ ह ॥

वितरिस दिन्नु रणे दिक्पतिक द्रम्स समीलिविलं रमणीयं । कियव धृतरामग्ररीर जय जगदीग्र हरे॥ ७॥

वहसि वपुषि विश्व वसनं जलदामं हलहतिभीतिमिलितयमुनामं। विश्वव धृतहलधर रूप जय जगदीश हरे॥ ८ ॥

निन्दिस यन्नविधेरहह स्रुतिजातं । सदयहृदय दिश्तिपशुषातं । किशव भृतवृद्वश्ररीर जय जगदीश हरे॥ १॥

ब्लेक्झनिवह्रनिधने कलयसि करवालं धूमकेतुमिव किमपि करालं। किमव धृतकल्किमरीर जय जगदीम हरे॥ १०॥

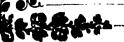
स्वीजयदेवकविरिदम्दितम्दारं ग्रह्ण् ग्रुभदं स्रखदं भवसारं। केग्रव भृतद्श्विषक्प जय जगदोश करे॥



Thanslation.

- 1. Thou recoverest the Teda in the water of the ocean of destruction, placing it joyfully in the bosom of an ark fabricated by thee, O Cesava, assuming the body of a fish: Be victorious, O Heri, Lord of the Universe!
- 2. The earth stands firm on thy immensely broad back, which grows larger from the callus occasioned by bearing that vast burden, G Ceśava, assuming the body of a Tortoise: Be victorious, O Heri, Bord of the Universe!
- 3. The earth, placed on the point of thy tusk, remains fixed like the figure of a black antelope on the moon, O Cesava, assuming the form of a Boar: Be victorious, O Heri, Lord, of the Universe!
- 4. The claw with a stupendous point on the exquisite lotus of thy lion's paw, is the black bee, that stung the body of the

* By Sir William Jones. (Asiatic Researches.)





embowelled Hiranya-casipu, O Cesava, assuming the form of a Man-lion: Be victorious, O Heri, Bord of the Universe!

- Dwarf, thou purifier of men with the from thy feet, O Cesava, assuming warf: Be victorious, O Heri, Zord of the Universe:
- 6. Thou bathest in pure water, consisting of the blood of Eshatriyas, the world, whose offences are removed, and who are relieved from the pain of other births, O Cesava, assuming the form of Yarasu-Kama: Be victorious, O Heri, Ford of the Universe!
- 7. With ease to thyself, with delight to the Genii of the eight regions, thou scatterest on all sides in the plain of combat the demon with ten heads, O Cesava, assuming the form of Rama-Chandra: Be victorious, O Heri, Bord of the Universe!
- 8. Thou wearest on thy bright body a mantle shining like a blue cloud, or like the water of Jamuna tripping towards thee through fear of thy furrowing ploughshare, O Cesava,







assuming the form of Balarama: Be victorious, O Heri, Lord of the Universe!

sacrifice, & Ford or the Universe!

10. For the destruction of all the impure, thou drawest thy eineter like a blazing comet, (how tremendous!) O Cesava, assuming the body of Balki: Be victorious, O Heri, Lord of the Universe!



HYMN TO VISHNU.

(TRANSLATION.) *

When all things else beneath the floods were hurled; Strong Fish-God! Ark of Men! Jai! Hari, Jai! Hail, Keshav, hail! Thou Master of the World!

The round world rested on thy spacious nape;
Upon thy neck, like a mere mole, it stood;
O thou that took'st for us the Tortoise-shape,
' Hail, Keshav, hail! Ruler of wave and wood!

The world upon thy curving tusk sate sure,
Like the Moon's dark disc in her crescent pale;
O thou who didst for us assume the Boar,
Immortal Conqueror! Hail, Keshav, hail!

When thou thy Giant-Foe didst seize and rend,
Fierce, fearful, long, and sharp were fang and nail;
Thou who the Lion and the Man didst blend,
Lord of the Universe! Hail, Narsingh, hail!

Wonderful Dwarf!—who with a threefold stride Cheated King Bali—where thy footsteps fall Men's sins, O Wamuna! are set aside. O Keshav, hail! Thou Help and Hope of all!

The sins of this sad earth thou didst assoil,

The anguish of its creatures thou didst heal;

Freed are we from all terrors by thy toil:

Hail, Purshuram, hail! Lord of the biting steel!

^{*} By Edwin Arnold, M. A .- (The Indian Song of Songs.)

To thee the fell Ten-Headed yielded life,
Thou in dread battle laid'st the monster low!

Ah, Rama! dear to Gods and men that strife.

We praise thee, Master of the match

With clouds for garments glorious thou Veiling thy dazzling majesty and mi As when Yamuna saw thee with the sl A peasant—yet the King of Day and

Merciful-hearted! when thou camest a
Albeit 'twas written in the Scriptures so—
Thou bad'st our altars be no more imbrued
With blood of victims: Keshav! bending low.

We praise thee, Wielder of the sweeping sword,
Brilliant as curving comets in the gloom,
Whose keen edge smote the fierce barbarian horde;
Hail to thee, Keshav! Hail, and hear, and come.

And fill this song of Jayadev with thee,
And make it wise to teach, strong to redeem,
And sweet to living souls. Thou Mystery!
Thou Light of Life! Thou Dawn beyond the dream!

Fish! That didst outswim the flood;
Tortoise! Whereon earth hath stood;
Boar! Who with thy tusk held'st high
The world, that mortals might not die;
Lion! Who hast giants torn;
Dwarf! Who laugh'dst a king to scorn;
Sole Subduer of the Dreaded!
Slayer of the many-headed!
Mighty Ploughman! Teacher tender!
Of thine own the sure Defender!
Under all thy ten disguises
Endless praise to thee arises.

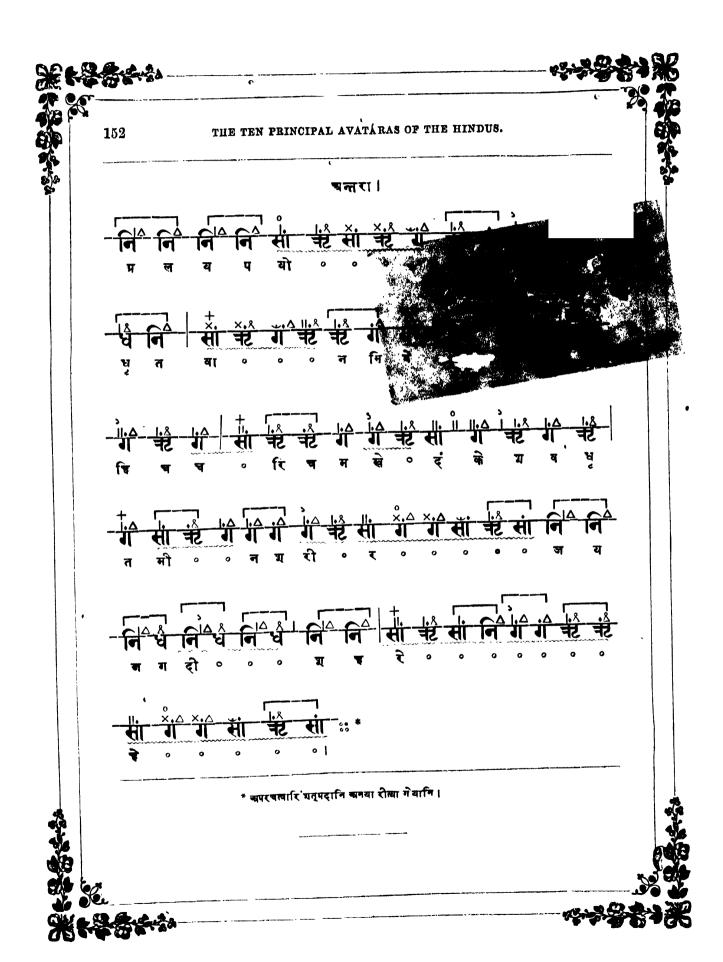
भैरवीरागञ्चयवितालीतालास्याम्*।

चासायी।





^{*} Music taken from the "Songs of Jayadeva," set to music by Professor Kshetra Mohun Gosvámí.





TALA—ŚLATHA-TRITÁLÍ.

First Strain.





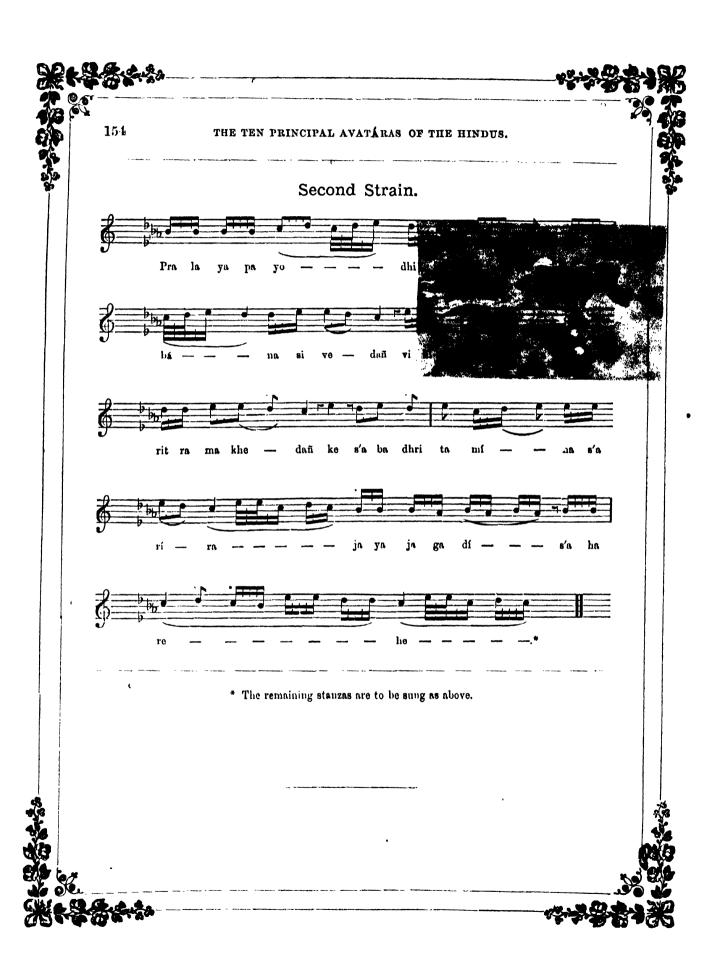






• In this Ragins, the very flat D and very flat A are used. But there are no signs in the English system of notation to represent them.



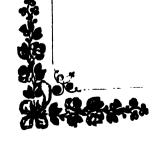








चतः परं प्रवच्यामि मत्स्यादीमान्तु लचणं। षट्विंशदङ्खायामं तदद्वेन तु विस्तृतं॥ देवाष्ट्रमां भसंयक्तं प्रक्रवकृन्तु कारयेत्। रोज्ति विष्टतास्थन्तु दादशाङ्गलमानतः ॥ काल कं एष्टरोमन्तु प्रकाहुं को ड्रगंतथा। क्रतस्वैवंविधस्ये च रोचितस्य मुखोद्गतं।। नारायणन्तु कुर्व्वीत चाग्रस्मं तन्त्रुखोद्गतं। एवं नृमत्स्यं मत्स्यं वा स्थापयेद्यसु मानवः। सम्बद्धां भवेत्तस्य सर्व्यापन्मुक्तिरेव च।। १।। देघेत्रात्तितालसंयुक्तं तदद्वं परिमण्डलं। चतुत्रदणसंस्रिष्टं चतुरङ्गामया ॥ कपाल द्वयमध्ये तु गोविन्दन्तु ससुद्गतं। क्रता वागुरफपयेत्रनासुत्रक्रनां सरोत्तमं॥ नृकुर्मा कारियलीवं कुर्मा वा स्थापयीत यः। स्ववंशीद्वरणं तस्य जायते मुक्तिरेव च ॥ २ ॥ वक्तं कलाएकायामं श्रीवमस्य द्विगोलकं। चन सप्ताङ्गले तस्य स्वताणी हत्रङ्गले मते।। सप्ताङ्गलं मुखं प्रोक्तं रदी साह्वे कली दिज। नासार्त्यं भवे सेचं यव ही ने उचियी मते।। कि चित्रको सिते योचे हिगोलकसमायते। चतुष्कतं कर्णमध्यं तदर्ह्वेन तद्विकृतं ॥ वस्तक्षुला भवेद्ग्रीया ने चै कं चो चतातु सा। शेषं नृतिं इवत् कार्यं वरा इस्य तु विग्रइं।। श्रेषाचिष्ठतं पादं बाज्जना भारवन् भरां। श्रमुं वामे तथा पद्मां गदाचको तुद्विषे ।।



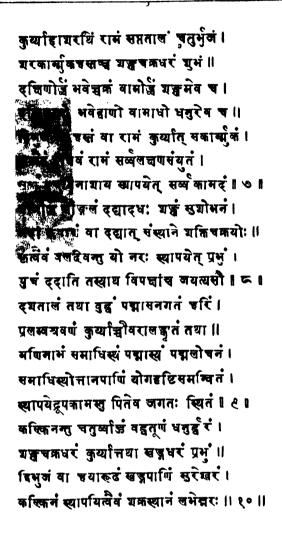


156

एवं नरवराष्ट्रच कत्वा यः खापवेचरः। भवोद्धितमुत्तारं राज्यस कतकण्डकं। प्राप्त,यानाच सन्देची चामचे देव वा भवि॥ ३॥ तियेत्रकः न्सिंहदेवस्य तथा विष्तमाननं। वर्त्तलेऽस्य तथा नेचे स्कन्धी तालमिती ' व्याकृष्ट्रिते स्वी वन विद्रतं चीप्रदेष्ट्रकं लेलिहाना तथा जिल्हा सम्बत्यटं घिरः दं हु द्वा कृ लिनवीते बक्का ग्रेतु सिते तथ चिक्तलाम्यधिकं वत्तः पश्चनेवाधिका कटि दिकलास्यधिकी चोक जानू चापि कलाधि जहें साहुक मध्ये विस्तृताग्रे विभागतः ॥ जर्जे किञ्चित् स्तृती पादौ वाज्यमूले कलाधिकी। किञ्चित् किञ्चित् तथा चीनौ पर्यत्रन्ते चोपवाडकौ ।। वप्रित्यं नृसिंहस्य कुय्यादेशिकसत्तनः। जान्वं मे तस्य संखाय विदारितमहासुरं ॥ भूवितं वैजयनया तु माखया श्रीसमन्वितं। खज्जनमधरं देवं नसिंहं कारयेहधः। स्थापयेत् पापनाशाय जयाय नरकेशरिं ॥ 8 ॥ मुर्ज चिगोलकायामं वच्चोविसारशोभितं। पाणिपादं तुरीयां ग्रं प्रद्विशिरसं तया।। उळ्डी दितयायामविष्टीनसुखसुरमकं। कटिस्वस्य भेनाभी छतदुन्हं वामनं वुधः। कत्वा संस्थापये हेवं मोर्जनायाय सर्वेषा । ५ । जामदानान्तु कुर्ज्ञीत जटासुकुटमिष्डतं। चतुर्वा छं महाभागं सब्दे चनान्तकं विभ्ं।। द्विणे परशुं इस्ते वामे दद्यानया धनुः। खड़ दिविणहसी तुवामहसी तु खेटवं।। कुठारचनं दिभुजं कुर्याहा रेणुकासुतं। कृतिवं जामदानाम्तु स्थापयेद्यसु मानवः। स वित्तं प्राप्त्यात् शीम्रं कामांच सनसे सितान् ॥ €॥







THE END.



Bharati
M. Patentene Late.
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